

The

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EXISTENTIALISM

If AMERICA is aware of Existentialism today, it is because of two people: Jean-Paul Sartre and Simone de Beauvoir. Both Sartre and Beauvoir have popularized the movement through their novels, essays, and plays. It is difficult to find a parallel for their sudden notoriety, based on the teachings of a difficult philosophical doctrine and the popular appeal of morbid, scandalous, semi-intellectual literary themes. In short, they are, for the world at large, Existentialism itself. They are in reality only the most recent chapter in the history of French atheistic Existentialism.

Gabriel Marcel, the foremost representative of Christian Existentialism in France, is earlier than Sartre by nearly 20 years. (*Journal Métaphysique*, 1928.) Albert Camus does not belong to the Sartre school, but his philosophy of the Absurd is a further chapter in the Existentialism of contemporary France. (*Le Mythe de Sisyphe*, 1942.) Existentialism in Germany reached its consummate form with Martin Heidegger. (*Being and Time*, 1927.) It was after reading Heidegger that Sartre was able to formulate the doctrines of *L'Etre et le néant*, (1943). Heidegger's Existentialism, like Sartre's, was atheistic. But Soren Kierkegaard, the Danish philosopher, was the true predecessor of all these men. Kierkegaard (1813-1855) retained God in his cosmogony and is more appropriately an antecedent of the Christian Existentialists. As such, he is concerned with the problems of faith and belief, dismissed by Heidegger, Sartre, and Camus.

It is important to see, however briefly, that the Existentialism of Sartre and Beauvoir belongs within the frame of a certain consistent pattern of thought, that Existentialism had evolved elaborately before reaching them. Much of the mystery and false prestige which surrounded the writers of *Les Temps modernes* is thus dispelled. This mystery, which has enhanced the snobbish value of Existentialism, has at the same time prevented it from receiving serious consideration by many groups. Both Sartre and Beauvoir protest against this mystification. In fair-

ness one must state that if Existentialism has become a subject of general interest today, it is because of the French atheistic Existentialists.

What form has this philosophy taken in France?

Like all Existential thinkers, Sartre is a non-abstractionist, a non-absolutist, even a non-universalist. It is a concept foreign to Existential thought that any value exists outside human subjectivity. This is the point on which Sartre is most frequently attacked. Some concept of good and evil as not dependent on man's subjectivity is still inherent in modern thought. It is still normal to speak of "man," "human nature," "good and evil," "right and wrong," "humanity." Nourished as we are on the products of speculative philosophy, we continue to feel and behave in large part as if concepts were independent of ourselves. We see in this no contradiction; it does not appear to be even the result of a certain rationalistic method of thought. It is a process according to which, as Hegel put it, "the particular must always yield to the general." It is thought imbued with all the humility and daring of Descartes. It situates the self in a high position of reason, admitting doubt; it attributes to this self by implication a cause that takes ultimate precedence over it, standing in relation to the self as the Godhead to the Man. It implies a universe in which, even in the absence of man, these "universal" values would prevail, similar to the universal laws of nature. The ethos of man is a reflection of the universal ethos; in another field, the successful esthetic experience is produced when the mirror is successfully presented to nature. Aristotelian rationalism is evident. Gilson describes this universal as "an affirmation in which my role is somehow passive, of which I am rather the seat than the subject." (G. Marcel, *Existentialisme Chrétien*, Paris, 1947.) The tradition is inherited from classical European philosophy in its post-Renaissance form. It is still the most vital tradition by which man lives today.

But the Existentialist would point out certain inconsistencies in this tradition. In politics does man not profess (according to his universal standards) that right is might and then behave to the contrary as if might were right? Does man not condemn with his laws social practices in which the majority of the population indulge? Does man not proclaim that he is born free and then proceed to demonstrate, even in the small mundane details of

existence, that he is enslaved? Does he not constantly fail to admire the admirable, to obey his own canons of right and wrong, to betray his most venerable models of the beautiful and good? Does man not still flourish in war and lie prostrate in peace?

The Existentialist, unable to escape the evidence of these inconsistencies, asks finally: "Who is this man?" The answer is: he does not exist. There are only men living more or less in bad faith, in error. It has become erroneous to say with Descartes: "I think; therefore I am." One is; one thinks; that is the truth of it. The Existentialist protests against this attitude of perfect consistency and harmony in life, belied by men at every turn. The Existentialist's point of departure is nihilistic in that it would deny this consistency and perfection at the start, stating with flagrant frankness that man is nothing before he is something, that to be something will be the result of his own decisions in life, his assumed responsibilities. This nothingness is freedom and it is heady.

One may attribute to the Existentialists the thesis that Descartes, Spinoza, Kant, Hegel are all in this modern world to be relegated to the histories of philosophy. Man is not the rational animal; man is the free animal.

Here the Existentialists touch at the heart of a modern problem. How can old values be abandoned without destroying the phenomenon of value itself? Barrès at the turn of the century stated the problem in *Les Déracinés*: "The great business of preceding generations was the transition from the absolute to the relative; today we must pass from certitude to negation without losing thereby all moral value." This is the transition which the Existentialists would bring about. In other language, their concern could be stated thus: how to live as a moral creature in an amoral universe.

This problem is, of course, not the unique province of Existentialism. The Church has striven hard during the last few decades to reaffirm its solution. Fascists and Nazis identified the absolute with their own destinies. Science has laid hold of the old principles of reason or offered a rational nihilistic materialism. The very vocabulary of the modern world suggests the multiple solutions that reside in the *Weltgeist*: relativism, opportunism, idealism, utilitarianism, etc. But the Existentialists have

now invited present generations to face the problem brutally and in turn they offer their solution of the dilemma.

The basis of this solution is freedom.

Rationalism, admitting doubt, could still not have existed without some concept of God. The rationalistic Voltaire believed in a kind of minimum divinity. In a universe devoid of God there can be no definition of man except in terms of his freedom. It is by following the consequences of total freedom in man's life that the Existentialists are able to reconstruct a human ethos; it is by following their nihilistic position to its utter conclusion that they are able finally to affirm something more than a nihilistic philosophy for man.

What is Existential freedom?

First, it is not the concept of freedom to which we are accustomed. It is not freedom to be protected and preserved. It is not quantitative; it is limited only by awareness. It is not the freedom of the man who would *remain* free, but the freedom of the man who would *become* free. It is not static freedom; it is dynamic. It is an absolute freedom in that it is metaphysical; it is a relative freedom in that it is temporal. Thus, it is Janus-faced, a resolved dichotomy: *liberté* and *libération*.

The Existentialist will define man no further than this. Man is the free animal, synonymous with his freedom, designed only for such constraints as he will give himself. Beyond this there are only men more or less free.

This is an interesting point in Existential doctrine. Modern ethical doctrines of man have been characterized, when liberal, by a fluctuating readiness to compromise, by an unsteady vacillation. When firm, they have far outdone the classical absolutists (as recently in Germany and Italy). But the Existentialists would, perhaps unconsciously, retain one element at least of classical speculative philosophy: its great sense of security. What Hegel finds in truth, they will find in the free state of man. They are, of course, too modern and insecure to possess Hegelian serenity; serenity is entirely lacking, as a matter of fact, in the work of the Existentialists. Instead there is anguish and torment, nausea and bewilderment, as a result of freedom. But within this maelstrom itself they find their point of stability. A great factor in the popularity of Sartre and Beauvoir has been their ability

to speak with authority and conviction to the post-war generation of a defeated country.

When man is defined in terms of his freedom, limited only by his awareness, the next step becomes the experience of freedom through awareness; a metaphysical experience, since man is absolutely free only in metaphysical terms. Here the experience of the Existentialist psychologically is not unlike that of the mystic experiencing God—the Absolute. Sartre in *La Nausée* describes this experience as it comes to Roquentin:

Something has happened to me beyond any doubt. It came like a sickness, not like any normal certitude, but like something obvious. It set in slyly, little by little: I felt a little strange, uneasy; that's all. But once it had set in, it didn't budge. It lay there, silent, and I was able to persuade myself that nothing was wrong, that it was a false alarm . . .

There is something strange about my hands, for example, a peculiar way of holding my pipe or my fork. Or perhaps it's the fork that is peculiar. I don't know. A moment ago as I was entering my room, I stopped short because I felt a cold object in my hand; it held my attention as if it possessed a kind of personality of its own. I opened my hand and looked: I was simply holding the door handle. This morning at the library, when the Autodidact came to greet me, it took me ten seconds to recognize him. His face looked strange, hardly a face. His hand, like a large white worm, was in my hand. I let go of it and his arm fell weakly.

In the streets also there are a great number of suspicious noises everywhere.

A change has taken place during these weeks. In what way? It's an abstract change that settles nowhere. Have I changed? If it's not I, then it's the room. I'll have to decide.

This is the famous Nausea of Sartre which invariably accompanies man's perception of his freedom, his awareness that all meaning devolves upon himself, that the universe is a brutish senseless place unless he makes it something different. What can he make it? Since it is a beginning, anything. Camus terms this psychological point the experience of the Absurd.

Perhaps it will now be apparent that, for the Existentialist, a sense of responsibility is born at the moment of Nausea. Nausea actually derives from man's rejection of a meaningless universe. His isolation is acute and his rejection of meaningless life, of death is so extreme that his entire being is made ill. Complete responsibility is implied, since the man in question has taken an absolute stand of negation. He has, metaphysically, acted. His action has been without recourse and without appeal. Now he may turn in

flight or assume his freedom and build a life of meaning. Camus would interpret this juncture in any life as the phenomenon of value itself. We are here at the origin of all values. Here is our basic intuition of good and evil. It is the belief of Sartre that most men, if brought to this point, would choose to assume their freedom and work out their liberation. It is further the belief of the atheistic Existentialists that most men today, encouraged by their common heritage, turn in flight, live by the "spirit of seriousness" according to values which they have not created and consequently in which they do not believe. Lives of blindness and bad faith.

Roquentin, like Mathieu in the *Age of Reason*, fails to assume this challenge of freedom. But what if a man were to accept it? Here is, perhaps, the equivalent in Sartre of conversion in Christian terms. The man who chooses his freedom instead of rejecting it becomes "engaged." It is not easy to say how one becomes engaged in Existential terms, as one similarly cannot explain the phenomenon of conversion. Suffice it to say, perhaps inadequately, that this engagement is implicit in free authentic choice. Examples of false engagement, however, abound in the works of Sartre. By this engagement man frees himself of the basic Nausea and is enabled to create meaning and values. He becomes the values which henceforth are synonymous with himself; he lives them. He is completely different from the underling who lives on borrowed values, however seriously and intently. The Nausea disappears, but Anguish, the anguish of living, remains: Anguish born of the awareness of man's solitary state, the impossibility of true communication with other human beings, the *Weltschmerz* of all approximations. Man has not attained the absolute; or perhaps he has and realizes that he must reside uneasily within it. Man passes from the blissful creature state of the *en soi*, entirely explained and gratified, into the strenuous taut *ekstasis* of the creative *pour soi*. Life now is never done. Contemporaneously freedom is achieved, projects conceived and carried out, work accomplished, death faced and denied. This is the way of freedom; from such an experience Sartre takes the title of his long novel *Les Chemins de la Liberté*. Here is Sartre's greatest claim to having created a philosophy of optimism. By looking far enough into the blackest depths, one arrives finally at a sufficient reason for living. The old conviction that suicide is the logical solution for life so viewed proves, in his dialectics, to be unsound.

Death is no reason for suicide. It merely makes it possible.

Such, in brief, is the position held by the French atheistic Existentialists.

The Christian Existentialists (Gabriel Marcel) follow a similar dialectical pattern. The main difference is that of believer and non-believer. In Marcel we find the same Anguish which characterizes Existential thought, the same importance given to the individual, the departure from rationalism, the rejection of absolute and general categories. But the end of the road is God. God exists as an Unverifiable Absolute, the *Toi absolu* to which man in search of God gains access by an unparalleled, individual path. Toward the Godhead he possesses a relationship of single identity (*rapport dyadique*), duplicating that of no other believer. Man stands alone, in isolation, before God as, according to Sartre, he stands alone metaphysically, aware of his terrible freedom. Psychologically, Christian man alone, according to Marcel, is able within temporality to confront the present and know true being, assume the past and give promise of the future, thus assuring continuity to the pattern of life. Marcel would see values as universal in their content, relative and particular in their form. He is able to find, within the framework of Existentialism and traditional Christianity, a more serene and happy solution to the modern dilemma. Unfortunately, the corpus of his literary work, vastly inferior in quality to that of Sartre and Beauvoir, affords less opportunity for convincing illustration of his precepts. Marcel was converted to Catholicism and baptised on the 23rd of March, 1929.

Sartre is attacked by Christian Existentialists, the Church, Communists, humanitarians in general. Christian thinkers assert that he leaves man in too great isolation, undoing the work of many centuries towards a brotherhood of mankind. To this Sartre answers: "Mythology!" What is mankind? Where does the individual man stand in reference to it? He would declare that Christian doctrine is too pessimistic, that life is better than such a doctrine teaches. Camus opposes to any formal concept of sin the profound conviction within himself of an overwhelming innocence. ,

Communists insist that Sartre preaches a form of modern quietism that would destroy the moral fibre of the proletariat. He answers simply that his philosophy is a philosophy of action

itself. His doctrines of free choice and responsibility exalt the individual instead of debasing him. In short, he is too much the enemy of all determinism and materialism to find sufferance among Communist thinkers.

It is on the score of freedom that Sartre is finally most easily attacked. If man is completely free, at least metaphysically, what is to guide him, in the absence of some external absolute, in his all-important choice? Can he not choose crime (Sartre would indicate that the word is poorly chosen), vice, rampant and uncontrolled opportunism as his basic values? Does this philosophy not lead to such unbridled individualism that no coherent society, so constituted, can be conceived?

Sartre would answer, dangerously, that man will choose the good (cf. *L'Existentialisme est un humanisme*). Dangerous because man, so choosing, will at the same time determine the good. But Sartre is not afraid of such choice. The gauge of freedom will be in human terms. Man, discovering in his state of free animal the very nature of man, will learn, as no previous generation has learned, what this nature is. Man will choose man and for him freedom and life. One might almost develop a corollary and say that as man tends to be free, he tends less and less to live an an oppressor. Actually, Sartre would affirm, the Existentialist would tend more than other men to be aware of freedom for others as well as for himself.

How far can such a concept of freedom go? How far can one go with it? Freedom reveals to man his essential nature. Free, man can never be confused with mere things, objects, to which the concept of freedom can in no way be applied. Perceiving that man is not an object, is it possible to treat him as if he were one? Not if the perception of man's nature be authentic. It will be the man who lives as an *en soi* and not as a *pour soi* who will treat others as if they were objects. Awareness of self makes awareness of others possible. To treat a person as a thing is also to treat oneself somewhat as a thing, and to the free man this is impossible. He is free because he cannot deny his freedom, because he has assumed it. He cannot betray without consequences. Honor has disappeared, at least as a term, but consistency, perfect coherency remain. What more characterizes the attitude of the *gentilhomme* of the Old Regime? Criminals are the least free of men. They treat themselves and

others as objects; they live in terms of a pure *en soi*. The Existentialist does not turn them into men of virtue. He combats them as threats to his own freedom—the freedom of his facticity.

It would seem by now that great progress had been made. Clearly the Existentialist possesses a standard for his action. But is this standard not, after all, the standard of the old absolutism? Are we not about to re-embark on the course of rational speculative philosophy?

Sartre would deny this in the name of freedom.

To return to traditional philosophical categories would be to return to an outmoded form of necessity. To the Existentialist all is possible, for whatever reason, provided he has chosen freely. But nothing is necessitous. That is the difference. Social institutions may evolve freely, mores change, conventions die. The life that accompanied absolutist philosophy (essentially that of the Old Regime, of course), can give place to a less trammelled modern existence. If we follow freedom carefully, what emerges? What, ideally, can the social structure be? Perhaps here we go farther than Sartre would allow; he carefully states that he has written his Metaphysics, but his Ethics is to follow. However, the picture is still, by deduction, somewhat clear. God has been rejected; the disappearance of the Church is implied. With the disappearance of the Church, its institutions: marriage rites, baptism, burial rites, monasteries and convents; all the activities in which the Church now participates or controls. What of the family? The disappearance of the Church would certainly have some effect on its structure. The family is no longer sacred; indeed, the element of the sacred has disappeared with the Church from the entire social system. Among people there can be only relationships of free choice, freely assumed and freely abandoned. Is not this the direction of modern social life, especially in America? Doubtless society would continue to organize in groups within the collectivity, but these groups would be characterized by a fluctuation not admissible under the old system. As nationalism is an extension of the basic family feeling, limits between nations would also tend to vanish. Again, do we not visualize today the concrete possibility of "One World"? Is internationalism not replacing the former nationalism? War? War would assume increasingly the aspect of civil strife, more shocking always than national con-

flicts. And civil war, as a greater violation of man's freedom, would tend to disappear. By the same token, would not class distinctions within a society be recast? Quantitative power would yield to qualitative power and the man of genius would enter into his true sphere.

But this is a utopian universe and its developments are endless. Our speculation may well stop at this point. It is not possible, of course, to say whether this would be the development of an Existentialist society or not. Perhaps, when Sartre writes his Ethics, it will prove to be very different. But these are the lines of thought which Existentialist doctrines suggest and these are the actual patterns of life which we can observe as emerging among the Existentialists themselves. From such considerations, one final problem arises: if man is metaphysically free, this freedom can be conditioned, in its temporal aspects, only by his awareness of it. This awareness is not absolute in all cases. Hence, categories arise. The awareness of one man is not that of another nor is it perhaps as complete. In this constant interaction of human beings, these differences of awareness (intelligence, sensitivity, etc.) will enter into play. The man of freedom will meet the man of non-freedom and be obliged to struggle with him. We have seen that this cannot be done without danger to his freedom. Where then, outside of blind fear, will a principle of action arise?

But Sartre might well enjoin us at this point to suspend our questions. He might merely indicate that we have fallen into the habit of the *en soi* and are now raising issues of purely theoretical concern. The Existentialist is interested first in life today, solving problems as they occur; not in theoretical questions which belong to a generation whose minds we cannot know, since they are as yet mere nothingness.

Sartre might on the contrary follow such speculation and assert that this humanity, this collectivity of the future, will be saved from our confusions by Ambiguity, which the Existentialist sees as characteristic of all values.

Paul Valéry said of poetry that the poet's task is virtually impossible of achievement. Such an ambiguous view of any reality, of any situation, is characteristically Existential.

Ambiguity is the pro and con that is in every question and

makes for the truth. Or to contrast truth and reality, it is precisely the element of the ambiguous which distinguishes the one from the other. For as the truth is, at least traditionally, pure and single in its essence, reality is blended with all qualities which in their blend produce conviction. Ambiguity is the conjunction of the immanent and the transcendent. It is the subject-object relationship considered inseparably; the ambiguous is the impossibility of true authenticity in any absolute sense. It is a corollary that nothing exists in life in a pure state. Particularly in human terms.

In a manner of speaking, the Existentialist considers contradiction to be of the essence of truth, and it is interesting to recall what cultivation Kierkegaard made of the paradox.

If we examine Existentialism closely, we discover that its terms are those of an ambiguous familiarity. Its mystery—if it can be truly said to possess one—resides not in its elements, but in the unexpected amalgam. As a revolt against speculative philosophy, it has much in common with relativism or pragmatism. A constant relativism pervades its doctrines. Absolute assessments are never made, but constantly the individual and the collectivity are brought into mutual focus and a given judgment is never made to exceed the limits of a single application. It is a pragmatic philosophy to the extent that it is not a disinterested philosophy. Simone de Beauvoir says of Hegel that he had no other preoccupation in working out his philosophy than to state the truth as he saw it, that to him the question did not occur: of what value is it to be a Hegelian? The Existentialist asks this question. He answers it as well. The Existentialist proposes a full and meaningful life for man. It desires for him a complete involvement in the concerns of his age. It teaches that he can find happiness in his activities, that he can find relief from the oppression of bewilderment and meaninglessness. It implies that philosophy must fulfill this function if it is to justify itself and that, finally, there is no test of a philosophy except its effective application. Existentialism rejects all determinism to the extent that any formal determinism pretends to give a complete statement of the nature of man. It insists that man is basically, metaphysically free. But once this is established, it no longer rejects specific determinisms within a given life. It considers environment an important factor in the individual's development, so much so that it requires the free man to be concerned

over deterministic factors in the lives of the underprivileged. It recognizes that deterministic factors have created a special role for women in the world, but it refuses to absolve woman from her own responsibility in consenting to these factors. Existentialism rejects the Freudian concept of the unconscious, but it does not reject psychoanalysis. Existential psychoanalysis would extend the concept of the conscious, protesting against the Freudian tendency to release its subjects from responsibility. Into psychoanalysis it would bring a moral element. It rejects absolute absolutes, but it would retain the desire for stability inherent in philosophies based on the absolute. Non-rational elements in human nature are granted great importance by Existentialism; the miracle in human terms is not in disfavor. But Existentialism would make even greater demands on human reason than the rationalist. Existentialism would require a perfect coherency of free and rational man. If a sphere of human activity admits the category of reason, then let there be no exceptions, says the Existentialist. Though God has disappeared in any traditional form from Existential cosmogony, yet the heritage of the Christian tradition is not lost: Existential morality, as it might be conceived ideally, would be very close indeed to New Testament teaching. The Existentialist philosopher possesses a faith in man that often appears Rousseauistic. Sartre's statement, in defense of Existentialism, that man would, in a free state, choose good and not evil, has often appeared excessive to the most inveterate idealists. But to this "idealism" the Existential philosopher adds a grim realism that does not exclude opportunism in its place (always ambiguously determined). The cult of self is as great in the Existentialists as in the Romantics but is a self into which the classic universals have been integrated. The Existentialist speaks as if he *were* truth. In the morality of the Existential philosopher, we are able to observe all the revolutionary elements which Science has introduced into our conventional moral patterns: elements which often appear in these conventional patterns in the shape of extreme exceptions somehow proving the rule. The Existentialist sees them as no exceptions. They are of the essence of the rule itself.

It is not surprising that Existentialism has proved confusing to many timid students of its teachings. Such admixtures appear easily as contradictions. Perhaps they are. Existentialism

emerges, however, as an absorbing chapter in the dilemma of Western thought. The West, it would seem, unlike the selfless East, must struggle constantly with its dichotomies and contradictions. Action and contemplation must somehow be resolved. In thought the problem is ever how to avoid the geometrical pattern, the danger of the circle, without incurring the danger of formless identification with universal absurdity. In a new way, the Existentialist attacks the problem. One is often reminded of Whitman's "simple separate self" and his "Ensemble." One is reminded of Emerson's eighteenth-century "Compensation" and very twentieth-century "Self-Reliance."

There is a chink in the Existentialist's philosophy, to be sure. It is his criterion of good and evil, his ethos. But he works with a will, considerable daring, hard thinking and dirty hands. As Simone de Beauvoir says in *Sagesse des Nations*: "To live on earth is to accept pollution, defeat, horror; it is to admit that it is impossible to save everything; and what is lost is lost irredeemably."

Oreste F. Pucciani

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ERNST WIECHERT: A MODERN MORALIST

ERNST WIECHERT has dared in the middle of the Twentieth Century to create in the novel a completely moral character. More important, he has succeeded, by means of a rare balance of technique and theme, in giving this protagonist convincing life. The *Jerominkinder* and *Furchen der Armen* are an arrival in craft and a departure in attitude within modern German fiction.

Numerous essays on the problem of the novel emanate from recent German writers who offer definitions ranging from specific requirements to Döblin's comfortable theory that the novelist has the right to make of the form what he will. The Germans may even, as Hesse complains, lack an "Aesthetik des Romans."¹ There seems to be, however, a consensus of hope for an achievement in prose fiction which would combine the subjective and objective, personal confession and social delineation, philosophic analysis and the realistic portrayal of historical change. Last but not easiest, these elements must be fused, as though inevitably, with the life of a character of flesh and blood. Intensifying the technical difficulty is the awareness on the part of any contemporary German novelist of the catastrophic condition and the spiritual dilemma of his country. Ernst Wiechert has effectively faced these multiple issues.

In the *Jerominkinder* and its sequel he focuses on a character who belongs to a large family, whose growth is linked with a series of secondary characters representative of German society of the past half century. The temper of an age, the historical changes behind it, social conditions of an entire era—all these, as well as philosophic allusions to life and its problems are part of this fiction. Yet Wiechert never includes these elements for their own sake, as detached units of observation or speculation. They are firmly interwoven in the fictional pattern, or, more exactly, derived from it. The "story" of the hero's life remains unsubordinated to dialectic analysis. Wiechert escapes being classified either as idealist or realist. He succeeds in preserving consistently, despite philosophic undercurrents and over-

¹"Der Bau des epischen Werkes," *Neue Rundschau*, Vol. XL, No. 1, 1929, pp. 527-551.

²"Erinnerung an Lektüre," *Neue Rundschau*, Vol. XXXVI, No. 2, 1925, p. 969.

tones, an illusion of reality which distinguishes him within the top ranks of German novelists.

This fictional account of the life of a representative of Western culture who desperately seeks to fulfill the meaning and purpose he has inherited in existence embodies, like many other current European novels, a confession of personal belief. Without any attempt to ignore the complexities of modern thought, Wiechert challenges the evils of our age with a simple message, actually a traditional message in fresh guise. Nor is this theme new to his own work. There are adumbrations in his earlier books of his belief in the value of human life and striving, the power of love, the efficacy of good works, the superiority of the common folk and of a few members of the aristocracy over the bulk of the middle class.

Wiechert has been variously labeled escapist, emotional nihilist, a denier of reason, and anti-Christian, tendencies that can be detected in his early works. The works of his middle period, including *Die Magd des Jürgen Doskocil*, *Die Majorin*, and *Hirtennovelle*, mark a transition from desperation and escape, through crisis, to a spirit of calm and restraint that is finally acquired in *Das einfache Leben*. Here Wiechert's problem is solved in so far as he has now found himself. The simple life, removed from the mass of mankind, has restored proper perspective; first things again have preeminence. But the final solution, the break-through to *humanitas*, can evolve only from the solution of a two-fold problem: the finding of self and the realization of man's relation to mankind. The process of intellectual and emotional maturation is exemplified by Wiechert's public addresses of recent years and by the treatment of his own life in his second autobiography, *Jahre und Zeiten*. In fictional form the active grappling with the problems of this world is expressed in *Der Totenwald* and more especially in the two volumes of *Die Jerominkinder*. The *vita contemplativa* and the *vita activa* have been fused. The basic question, "ob man sich in der Stille verbergen oder den Platz behaupten wollte,"³ has been answered.

Wiechert's mature ideas pertaining to *humanitas* crystallize

³*Jahre und Zeiten* (Eugen Rentsch Verlag, 1949), p. 307.

in his address, *Das zerstörte Menschengesicht*,⁴ and in the *Jerominkinder*. These works become simultaneously a confession of faith and a manifesto of moral truth. Having himself begun with the forest and the Bible, he presents in the protagonist of his major novel ambivalence between Eastern emotionalism ("die magische Welt des Ostens") and Western rationalism, selecting what is necessary and valuable in each. Jons is exposed to both. Attached to his native soil, imbued with the faith of his father and grandfather, he, like Wiechert, enters the Western world. This is the world of reason, which contributes its share in the moulding of a character—not reason gone amok in hyperrationalism, scientism, and materialism, but the reason that clarifies and acknowledges values.

Wiechert does not, as he so often has been charged, deny the value or the necessity of reason. Overemphasis upon "blood and soil" and the "Earth-mother," characteristic of many German writers, has given way in his later work to a balance of the rational and the irrational. Wiechert's opposition to *ratio* does not constitute rejection of reason but of the destructive exaggeration of reason at the expense of other human attributes. Man's reason and understanding have advanced, but not his heart. It is a question, the countess in *Furchen der Armen* goes on to say, of which is considered the more important, another way of stating Wilhelm Hartnacke's truism, "Kämpfen gegen den Nur-Verstand heisst nicht verzichten auf den Auch-Verstand."⁵ The intellectual crisis in Western civilization has been paradoxically two-sided: exaggeration of the *ratio*, leading to immoderation, frustration, and isolation from life; and exaggeration of the irrational, leading to the dominance of the instinctive social ethics prevailing in other complex forms of animal life, and finally to insanity, to what Weichert call "die nackten Füsse der Dämonen,"⁶ which inevitably takes hold of those who do not couple reason with the non-rational.⁷ On the one hand, life-destroying over-tension of the mind; on the

⁴Delivered in Stäa, Switzerland, in 1947; printed in 1948 in a limited edition.

⁵"Der geistige Mensch," *Deutsche Rundschau*, Vol. LXXI, No. 6, 1949, p. 203.

⁶*Jahre und Zeiten*, p. 286.

⁷Wiechert owes some of his philosophic ideas to the works of Max Picard, a debt which he acknowledges in his autobiography.

other, living in animal indifference to the mind.⁸ Although on the basis of his early works⁹ he might have been claimed by the irrationalists, Wiechert recognized the excesses of both the intellect and its violent reaction, especially in Germany, and the need for reestablishing a balance. Like Hesse, he has sought a synthesis of the rational and the irrational.

Jons is a synthesis of heart and mind, of contemplation and action, of East and West. He is a "reasonable" person, although not immune to the disintegrating forces in the Western world; at the age of twenty-five Jones already feels old, "as if his hair were gray." He suffers his share of pessimism. He stays, however, on the path begun in his childhood. Even the shift from theology to medicine is in harmony with the ethical pattern that emerges in his early years in the humble town of Sowirog.

Unusual amidst the populace of modern fiction, Jons is a moral man. He is loyal to his family; acquisition of knowledge leaves his ego unswollen. He strives neither for title nor salary. Despite the fact that he is the leading medical student of his class and despite attractive inducements to further his career in research and surgery and hence in social standing, he dedicates his life as a general practitioner to the welfare of his native town.

These virtues might all too easily add up to a lifeless and unbelievable paragon of virtues, a latter-day abstraction. Yet Jons, like many of Wiechert's earlier characters, is never sacrificed. He comes through alive. This man of good will is made of flesh and blood. He actually confronts and surmounts many of the problems that frequently account for the demoralization of characters in modern fiction and excuse them from moral responsibility, a pattern that Auden has noted in connection with American fiction. In his awareness of cruel environment, the defects of social institutions, corroding depravity, and the decline of civilized man, Wiechert is a match for most of his contemporaries. All these he freely introduces. But the focus is elsewhere.

Moral responsibility is a key idea in the works of Wiechert.

⁸See L. Paneth, *Rätsel Mann, Zur Krisis des Menschentums*, Zürich, 1946; also A Döblin, *Die literarische Situation*, Baden-Baden, 1947.

⁹Notably *Die Flucht*, *Der Wald*, *Der Totenwolf*, and others.

His antipathy for the group, the club, the organization, and his stress upon the individual human being stem from a belief that only the latter can possess conscience and that moral responsibility is inevitably diffused and lost in the anonymity of the former. In the short story, *Der brennende Dornbusch*, he extends personal morality to actions on the battlefield. Only with the offer of his son Jan-Isaak as a sacrifice to his conception of justice does Andreas atone for the accidental killing of one of the enemy and again live at peace with his conscience.

Jons, deriving his sense of justice and his desire to serve others from close touch with life in a small town, is another character non-typical in his time; like all incorruptibles he is exceptional. Wiechert implies that the world has had, and in the future must have, such men if all men are to survive. Real—one believes in his existence as a person—this character is also a symbol of the strength going forth from families such as the Jeromin and from towns like Sowirog. Jons stands for those who are not directly in touch with the outside world, who because of their daily service ignore the political machinations of their time and finally are entangled by them. Like Wiechert, whose path led him to Buchenwald, Jons remains a stranger in the outer world and yet is doomed to be its victim.

The successful fusion of philosophic analysis and the portrayal of life as it exists, perhaps the only solution to an age-old problem in German fiction, Wiechert extends beyond the protagonist to the entire Jeromin family. Here again the characters represent different forces at play in man—and finally the forces of good and evil. This East Prussian family belongs on one level to an isolated town almost outside the German nation; on another level cradles men and women who play a rôle, only seemingly insignificant, in the future of a nation; and on a third plane symbolizes all of humanity and the forces of good and evil at work in the world. For those who lived in central Europe in the fourth and fifth decades of this century, the reality of evil is unquestioned. Wiechert accepts its emergence in individual human beings and its intensification in several members of the Jeromin family. Its source here is in heredity, in "blood", which concept need not be taken so literally as in Wiechert's earlier works. Evil is not a mere by-product of social conditions. The necessity, the inevitability, the reality of evil as a force perhaps as strong as good is patent. Wiechert is less obsessed by it than Mann or even

Hesse. But like Eliot and C. S. Lewis, he steadily recognizes the evil force in man as "something subterranean, pale and motionless as a larva among withered leaves, requiring no food, no light, not even air. But its hour finally comes when it must wake; it moves its feet, pale multi-limbed feet, out of darkness and decay, up into the bloodstream of the living, and there it initiates injustice, the deed which devours the heart and plunges it into disgrace."¹⁰

Sowirog itself embraces various types, but functions primarily as a symbol of the common folk, of the humble and right-thinking, here brought together in a single spot askew in a country dedicated to the pursuit of power. The town never was. In a sense, like all fiction, the story of Sowirog is a fairy tale. With remarkable deftness Wiechert conveys the impression that the place existed, although no real village was ever thus immunized against the new political virus. While representing more than the common folk of East Prussia, Sowirog is still peopled with true East Prussians. Like Sudermann before him, Wiechert interprets the spirit of that stock claimed to be distinguishable in its excess of inflexibility from other German types. More consistently than Sudermann, he gives a cross-section of his society, characters good and bad from all walks of life. No single class is given a false monopoly on morality. The accurate descriptions of social strata are always brought to bear upon and revealed by character.

As striking as his technical achievement in realism is Wiechert's opposition to the very type of philosophic idealism which has permeated German culture. He rejects the subservience to the "Idea" that has so often marred the German novel. He denounces through characters such as Jumbo, Jons' student-mentor, Tobias, the pastor, Dr. Lawrence, the Jewish intellectual and physician of mercy, ideas of the "absolute" and the "unconditional," the prevalent conviction that man is on earth to embody ideas.

Wiechert escapes the tyranny of ideas both as artist and as moralist. Vividly aware of the frequently disastrous consequences of dedicating one's life to an idea, the inevitable sufferings and distortions of human life, he eschews Hegelianism and

¹⁰Die *Jerominkinder* (Rascher Verlag, 1948), p. 59. The French and Dutch editions have already appeared; the English translation has not yet been announced. Translations of passages in this paper are by the present writer.

its variations in German thinking of over a century. In the Goethean tradition, he avoids allegiance to theory and doctrine and cleaves to life as man lives it. He calls *Weltanschauung* the "most dangerous thing in the world."¹¹ Modern man blunders because his guides are blundering—his teachers, his pastors, beyond these the state and, finally, Western civilization. These forces have worked toward ends extraneous to life and in dis-harmony with it. The very complexity of Wiechert's knowledge of good and evil precludes a simple mustering of all-bad teachers, priests, and officials. Within each group he presents admirable individuals.

All truly great ideas, according to Wiechert, spring from small realities. He who gives the poor a piece of bread is not less significant than he who constructs out of many pieces of bread the idea of justice.¹² Doing the finite is not less important than dreaming the infinite. For all the Sowirogs on earth the former is more important. The mind sins by changing life into false concepts.

One accomplice in the distortion is education. In *Furchen der Armen* the university teachers are little concerned with the fundamental problems of human life. Academicians are in pursuit of ideas and abstractions to the end of a systematic codification of principles and forces. For many of the students education is merely a "two-story"¹³ matter, a stairway to the second floor, the state examination. There, sheltered under the roof of officialdom, the goal is assumed to be reached. University experience and state examination delude the young into thinking themselves a group apart, especially chosen and endowed.

Since most of Jons' education takes place before the outbreak of the first World War, Wiechert's remarks pertain to what is usually regarded as the golden age in the history of German education. Some of the fatal trends in Germany after 1918 are here traced to the influence of education before 1914 rather than to the war itself. Like Thomas and Heinrich Mann, Hesse, Werfel, and others, Wiechert, himself a former teacher, con-

¹¹*Die Furchen der Armen* (Rascher Verlag, 1947), p. 256.

¹²*Jerominkinder*, p. 336. The "giving of bread" is a metaphor common in Wiechert's works and is applied to favorite characters, as e.g., Frau Balzereit in the stage play, *Okay oder die Unsterblichen*.

¹³*Furchen der Armen*, p. 161.

demns much in the German system. Quite apart from its more obvious lures to arrogance and inhumanity, Wiechert questions in his autobiographies and his fiction the basic approach to the realm of knowledge. Jons recognizes the dangers inherent in the conviction that progress is inevitable, that reality is identical with philosophic ideas and forces, or that life is reducible to a series of cells.

Like education, scientific research has not been an unmixed blessing. It, too, has played a role in the process of disenchantment and disintegration. Those who "boil their knives before dissecting eternity"¹⁴ often merely delude themselves into thinking that they are concerned with life. The staff surgeon who operates on Jons is unimpressed by the glories of technique. He fears the dangerous illusion of infinite power. In the last analysis, thinks the old countess at a time when the fate of Germany seems all but sealed, material and mental possessions, land, books, and ideas are more trifles and playthings, "behind which watch quietly the eyes of eternity."¹⁵

The clergy are no better than the teachers. Typified by the pastor in *Die Majorin*, they fail to minister effectively. They have lost touch with the common man and have become strangers to life itself. New problems leave them as helpless as the clergymen in Hauptmann; their sheltered lives are remote from the vortex of human misery. In Hauptmann, however, the problem is essentially sociological; it derives from social stratification and class consciousness. In Wiechert it is more personal, an inability on the part of the clergy to understand the spiritual troubles of modern man. They are all filled wth God's word, but not all with Christ's love.¹⁶ They have been exposed only to theological training. Their training is rendered all the more ineffectual by the fact that as servants of the state they belong half to God and half to the state.¹⁷ The sword of the state has ruled in conjunction with the cross, a dangerous alliance. Although some of Luther's currently apparent defects are explained by Jons in the light of sixteenth-century conditions, he cannot gainsay Dr. Lawrenz',

¹⁴*Ibid.*, p. 301

¹⁵*Ibid.*, p. 254.

¹⁶*Ibid.*, p. 258.

¹⁷Exceptions among the clery appear as early as in *Die Magd des Jürgen Doskocil*. The *Jerominkinder* and *Furchen der Armen* offer outstanding examples of ministers and teachers who do not fit the pattern.

and later Tobias', assertion that Luther's submission to secular authority had fateful implications for the future of Germany.

While the church was more or less indifferent to the common people, the state assumed special rights over its citizens. The state, as Jons and his creator knew it, was more inclined to sacrifice the individual than to forego any particle of its self-assumed authority. Wiechert offers no defense for the German state. He depicts it only as a force of evil, and constantly derogates its conception and administering of justice. The people of Sowirog had heard intimations, in the periods between the two wars, that the workers' interests were now being gathered close to the hearts of those governing, but they had no occasion to believe this new propaganda. The old cleavage between educated and non-educated, between class and mass, had produced a population with little sense of political reality and a tendency to avoid questions.

Victims of the conscienceless state, Jons and the inhabitants of Sowirog are rudely awakened when the power stretches into the hinterland. With the New Age (never referred to in more concrete terms) begins the final part of *Furchen der Armen*. The scales are no longer in the balance, as they had been in *Totenwolf* (1924), but are tilting irrevocably toward the side of evil. For Jons it signifies the degeneration of an age and of all eternity. His countrymen can now goosestep from the cradle to the grave. Jons and Stilling, the former's mentor and patron, detect very quickly a process far worse than the use of child labor—the poisoning of the world through poisoning of children's souls. Falsehood, hatred, and cruelty are the order of the new day; tanks and *Panzerkreuzer*, "lemur dreams beneath a changing moon,"¹⁰ mark the new style of progress and culture. Men have claimed the power of God—the ability to create a new world.

Beyond Nazism, Wiechert challenges Western civilization. The culture we have known, he says, can prove its validity only by its actual dedication to humanity. Jons is uncertain whether the spirit of the West is the way of the future or whether it is only a generally accepted phantom illusion on the basis of which a world order has arisen which may one day be replaced by another, by one of past generations or by a future one as yet unknown.

¹⁰*Furchen der Armen*, p. 95.

Jons knows little of the countries lying outside the orbit of the West. He does know what can happen within its confines, not only the gruesome distortions of human life in Germany, but the profound change of habits, attitudes, and ideals characteristic of his generation everywhere in the Western world. Jons' grandfather was a stranger to telescopes and atomic research. He never knew what an atom was. But he believed that he was a child of God, that he was a part of reality, and hence was at peace with himself and his world. Grandfather and father were still one; as a result of a cultural crisis perhaps unique in our civilization, father and son are of two separate worlds.

For Wiechert the great problem of our day is the disintegration of Western culture since the death of Beethoven and Goethe. He finds no hope in social institutions as we know them, the school, the university, the church, the state, the military, media of entertainment, the social structure. *Furchen der Armen* ends on a note of pessimism. In an afterword Wiechert states that the third volume cannot be written by human hand. History has recorded part of it already. As to the future, the novelist does not prophesy. If the Western world must follow the path of older civilizations, the end is not yet. Wiechert believes that much may yet be forthcoming in the next few centuries in the realms of science, art, technique, social planning.¹⁹ If there is hope for true survival, it lies in the scattered and hidden men of good will who cling to the basic values of our culture. Karl Jaspers' recent plea²⁰ that these values be brought back to all the people finds one answer in Ernst Wiechert's greatest fictional work to date.

Wiechert reproduces the shifts that mark the social, intellectual, and spiritual tenor of a transitional age. As a critic of our time he lays bare those defects in German life which culminated in the tragedy of a century. As a novelist he maintains the illusion of sustained fiction.

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¹⁹*Jahre und Zeiten*, p. 412.

²⁰In "Antwort an Sigrid Undset," reprinted in *Monatshefte*, XXXVIII, p. 119.

JUAN VALERA'S THEORY OF ART FOR ART'S SAKE

IT IS A commonly admitted opinion among the students of Valera that he was a mild and undiscriminating critic, constantly changing his standards and ready to defend or attack the same thesis merely for the sake of discussion. This attitude is usually attributed to a constitutional skepticism or fundamental lack of ideological convictions on the part of the critic.

At variance with that opinion, I shall try to offer in this paper a new discussion of Valera's theory of art for art's sake¹ in order to stress the fact that Valera not only had a very definite set of religious and metaphysical convictions of Catholic and idealistic character, but that these convictions often furnished him arguments to substantiate his defense of the aesthetic theory he championed.

For brevity's sake I will omit here the historical circumstances in which Valera's theory of art for art's sake appeared, referring the reader to Professor Eoff's excellent discussion on the subject.²

As to Valera's convictions regarding the Catholic dogma and the tenets of metaphysical idealism, there are innumerable passages in his works expressing his allegiance to the belief in God's providence and mercy, in the efficacy of grace and redemption, in the superiority of the so-called ideal values, truth, goodness, and beauty to all other values.³ The same allegiance can also be ascertained by constating the almost literal similarity existing bewteen Valera's arguments against Zola's materialistic philosophy and the arguments that idealist philosophers and theologians in Europe have traditionally used against mechanists and materialists in the age-long controversy of freedom

¹Perhaps the most important discussions of Valera's aesthetic theory are to be found in Edith Fiske's *Don Juan Valera, The Critic*, Bryn Mawr, 1933; and in Gerhard Engel's *Don Juan Valera, Weltanschauung und Denkverfahren*, Berlin, 1935.

²Sherman H. Eoff, "The Spanish Novel of Ideas: Critical Opinion (1836-1880)", *PMLA*, LV (June, 1940), 531-558.

³Cf. Juan Valera, *Obras completas* (henceforth referred to as O. C.), Madrid, Imprenta Alemana, (1905-1922), XXVI, x, 25, 26, 55, 56, 93; XXVIII, 17-18; XXIX, 258-259; XXXI, 48-49; XXXIV, 26, 34, 55, 56, 271; XXXV, 103.

versus determinism.⁴ Another way to approach the same point, which may prove of interest to the student of aesthetic standards, is that offered in the present paper, that is, showing how Valera's religious and philosophical convictions often dictated his arguments in defense of the standards of the theory of art for art's sake.

It may perhaps be conceded to those aestheticians and critics who frown at the expressions "theory of art for art's sake" or "theory of pure art," that these are much abused expressions, seldom clearly defined by their defenders; but I do not believe that these terms are meaningless or useless. On the contrary, they are significant inasmuch as they designate a powerful aesthetic ideal, many times forgotten, with grave detriment to art and literature, the ideal of keeping aesthetic standards apart from those of science, education, morality, or politics.⁵ This is precisely the ideal that Valera defended as early as 1840 during a period of active controversy regarding the question of whether literature should or should not be doctrinal (*tendenciosa o trascendental*), a controversy which accompanied and fostered the revival of the Spanish novel in the last quarter of the nineteenth century.⁶ During that period Valera carried on the controversy not only by constantly declaring himself "a partisan of pure art" or of "art for art's sake,"⁷ but also by means of well-developed arguments which reveal the critic's service to the Neoplatonic outlook of the universe and to the Catholic dogma. In the following pages I have tried to arrange these arguments in such a way that they may allow us to perceive what are the specific aims and standards that the critic attributes to art and literature, and the bases he offers in the defense of his arguments.

AIMS OF ART AND LITERATURE

All Valera scholars have rightly pointed to the fact that his

⁴In a paper to appear in *Modern Language Quarterly*, "Valera's Philosophical Arguments Against Naturalism," I have dealt with this point in some detail.

⁵An excellent discussion of the theory of art for art's sake is presented by Professor Andrew Cecil Bradley in his essay, "Poetry for Poetry's Sake," reproduced by Professor E. F. Carrit in *Philosophies of Beauty*, Oxford Press, 1931, pp. 209-230.

⁶Cf. Eoff, *op. cit.*

⁷O. C., XXIX, 75-77; XXVIII, 141; XXVI, xxiii, 133-134; XXIX, 101; XXXII, 238; XXXVI, 232, 286.

most persistently professed aim in literature and art is "agradar, interesar o divertir al público del día, deleitar y pasar agradablemente el tiempo,"⁹ and that it is in the name of this common-sense hedonism that he attacks the attitude of those Naturalists who in their zeal to embrace "transcendental" themes, whether social, moral, political, or scientific, succeed only in "mortificar, aterrizar y compungir a los lectores como una pesadilla tenaz y espantosa."¹⁰ However, we must recall that together with the exaltation of pleasure as the supreme aim of art and the taste of the "vulgo" as the highest tribunal, we find in Valera's writings, as a result of a more philosophical appraisal of the artistic aims, a definite progress in respect to these standards. Thus in his essay "Cleopatra," he admits that although the "vulgo" is infallible in literary matters, "esta infalibilidad suele quedarse en potencia, y a veces no actúa por faltar las condiciones que para ello se requieren." This is the case, according to Valera, with the unfavorable judgment that the "vulgo" generally passes on the classics. In this case Valera gives priority to the judgment of "inteligencias superiores de varias épocas y países" who have celebrated the classics.¹¹ Besides, his idealistic conception of the world finally leads Valera to transcend the limits of rampant hedonism to affirm as the supreme goals of art and literature the exaltation of the soul to "esferas superiores por la contemplación de lo ideal y de lo que se acerca a lo perfecto,"¹² where "lo ideal, lo noble y lo hermoso entran algo más en lo que se escriba" and "su luz y sus alegres colores templen la falsedad y la crudeza de lo real, en vez de exagerarlas."¹³

Judging by the highly idealistic aims attributed to art in these statements, one could expect to find in Valera a negative attitude with respect to any realistic tendency in literature or in art. This, however, is not the case. Valera's position in this respect is essentially Aristotelian, and as such continues the realistic trend of eighteenth century European aesthetics which makes imitation of nature the only fruitful artistic method. "En la poesía no se crea nada sino imitando a la naturaleza,"¹⁴ he says

⁹O. C., XXX, 122; cf. also XXVI, 14-16, 43, 101-102; XXIX, 114. 158.

¹⁰O. C., XXIX, 114.

¹¹O. C., XXIX, 219 and 227.

¹²O. C., XXIX, 75-76; cf. also XXVI, xxiii.

¹³O. C., XXXI, 247-248.

¹⁴O. C., XXVI, 36.

exactly as did, in the previous century, his compatriot Arteaga¹⁴ or any of the leading neo-classic aestheticians;¹⁵ and like Arteaga he makes the distinction between the legitimate and illegitimate methods of imitation, which amounts to the distinction between artistic and non-artistic realism. The former constitutes the representation of the significant aspects of reality, selected in accordance with a truly artistic purpose and idealized through the use of imagination; the latter, which according to Valera characterizes Naturalism, is a one-sided portrayal of the most insignificant, somber aspects of reality, in which no selection or idealization is performed, a distorted, monstrous photograph of nature being the result.¹⁶

Finally, the same idealistic tendency which leads Valera to establish the boundaries between realism and Naturalism also leads him to include catharsis among the aims of art, "fin noble y redentor"¹⁷ which he interprets, by forcing the Aristotelian concept, in a moralistic sense. Thus he admits the use of evil and ugliness in art, provided that they are artistically handled so that the terror they produce in real life "gracias al encanto divino de la poesía, se convierten en el drama y en el poema narrativo en placer delicado, porque el terror entonces no nos enerva ni nos humilla y porque entonces son dulces las lágrimas,"¹⁸ and provided that the sinner receive his punishment.

In summary, then, the general conception of the nature and aims of art derived from all the above references seems to be that art is an imitation of nature, idealized through the use of imagination, and intended to produce delight and elevation of the mind to the world of ideals, where beauty, truth, and goodness prevail over ugliness, falsity, and evil of daily reality. The great artist should therefore above all aim at the imitation of what is positively valuable in nature or human existence, preferably

¹⁴Esteban de Arteaga, *La belleza ideal* (1789), Espasa-Calpe, Madrid, 1943, pp. 54, 123-124. Cf. M. Olguín, "The Theory of Ideal Beauty in Arteaga and Winckelmann," *The Journal of Aesthetics*, VIII (September 1949), 12-33.

¹⁵Batteux's *Les beaux arts réduits à un seul principe* (1746), is the apotheosis of the theory of imitation and the aesthetic code of Europe before the arrival of Winckelmann, who also held a theory of imitation, as did Burke, Hogarth, Muratori, Lessing, etc.

¹⁶O.C., XXIX, 251-252; also XXV, 36; XXX, 64.

¹⁷O.C., XXVIII, 292.

¹⁸O.C., XXVIII, 292; cf. also XXX, 63.

beauty, although he can also represent ugliness or falsity in his work, though only in the idealized form in which catharsis is attained. Thus, Valera's opinions about the nature and aims of art arrange themselves in a scale ascending from the conception of an unconcerned hedonist to the earnest exigencies of the idealistic philosopher or the religious moralist.

This conception of the nature and aims of art in Valera's aesthetics, which could be considered the positive aspect of his theory of art for art's sake, as well as the religious and idealistic tendencies lying behind it, becomes more evident in what may be called the negative aspect of his theory, that is, the distinction between the aims of art and those of science, education, morality, and politics, to be examined in the following pages.

ART AND SCIENCE

Valera's most general aesthetic argument against the French Naturalists is that by pretending to adapt the experimental method of natural sciences to the novel and by defending a thesis or preaching a moral or social gospel they confuse the aims of art and literature with those of science, morality, religion, and politics; besides, if their documents are truly scientific as they pretend, they should exclude any imaginative elaboration; if they do so, they are wrong in calling their works novels, because these are actually scientific reports; if they do not, they have no business with science. As to the experiments the Naturalists pretend to perform in their novels, they are "otra sofistería no menos chistosa. . . ."¹⁰

This criticism of the Naturalistic misconception of the aims of art which amounts to a criticism of the "*novela docente, tendenciosa o de tesis*" is further expanded in Valera's discussion of the difference between aesthetic and scientific truth, allowing us a further insight into his conception of realism and the rôle of the imagination in the arts.

In his essay "*Verdades poéticas*," Valera adheres to the neoclassical point of view condensed in Boileau's aphorism "*Rien n'est beau que le vrai*," and comments: "*Todo crítico juicioso sostuvo lo mismo: la ecuación entre la verdad y la belleza: la absoluta imposibilidad de que sea bello lo falso*," but he strongly

¹⁰O.C., XXIX, 75-76; and XXV, 35.

insists that "La verdad del sabio es una y la verdad del poeta es otra. . ."²⁰

A good distinction between these two types of truth is offered in his "Apuntes sobre el nuevo arte de escribir novelas." In this essay, discussing the use of dialogue in the Naturalistic novel, Valera affirms that Naturalists do not make enough use of dialogue, and when they do, the author speaks for his characters, a procedure which deprives them of personality. The result is that Naturalistic novels show little agreement between the speeches of the characters and the emotions attributed to them; but even if there were agreement, he adds, the excessive concern of the Naturalist to reproduce the dialogue with "fidelidad nimia, servil y desmayada, y sin la conveniente depuración y primor artístico para buscar y hallar la verdad estética, que no es lo mismo que la verdad grosera," would not amuse or move the reader. This occurs, Valera stresses, because the Naturalist confuses artistic truth with factual truth, that is, a strict reproduction of reality with its imaginative re-creation.²¹

ART AND INDOCTRINATION

In close relation with the question of scientific and artistic truth we find in Valera's writings the most debated question among the Spanish critics of his time: art and indoctrination. Following the opinion of the majority Valera reaffirms in his essay "Fines del arte fuera del arte" his conviction that the true artist should aim to amuse, not to indoctrinate his audience, but he feels at the same time that since a true artist necessarily puts his entire soul into his work, and with it all his beliefs concerning social, moral, political, and religious questions he cannot help indoctrinating his public.

It would thus seem, Valera continues, as if the theory of art for art's sake, which commands the artist to devote himself exclusively to the exigencies of his work, would paradoxically lead him to serve aims alien to art. This is what Valera calls "la antinomía de la teoría del arte por el arte" which he immediately solves by declaring that indoctrination is not contrary to the theory of art for art's sake provided that it is not purposely sought by the artist but derives as a necessary product of his com-

²⁰O.C., XXVIII, 28.

²¹O.C., XXVI, 61-63.

plete identification with his work. In fact, Valera concludes, the best lessons are taught by the artist when he is least concerned with indoctrinating his public.²² In another essay, "Poesía lírica y épica," he completes this view, while trying to find a metaphysical basis in the theory of ideas for his justification of indoctrination in art. There is a moment in great poetry, he says, when the soul is raised to the absolute realm of ideas, where beauty, truth, and goodness become identical. At that moment it is no longer possible to separate the aims of art from those of science or morality, and poetry becomes truly indoctrinating.²³

In his "Apuntes sobre el arte de escribir novelas" Valera develops the same theme in contrast to Naturalism: the only legitimate indoctrination in art is that derived from a high metaphysical or religious view of the universe; the way chosen by the Naturalist to indoctrinate his reader, through observation and experiment or through the spurious metaphysics of materialism, is nonsensical.²⁴ Thus the fervent adherence to the idealistic, religious metaphysics which, in opposition to Naturalism, leads Valera to justify indoctrination in art, also leads him to make this metaphysics the supreme condition of the creation of great art and the basis of aesthetic judgment, thereby showing a radical progress over his hedonistic standard.

ART AND MORALITY

A great many of Valera's opinions in regard to the problem of the intimate connection of art and morality have already been encountered in the foregoing discussions about the problems of art and truth, and art and indoctrination, because all these problems are related in Valera's aesthetics through his basic theory of art for art's sake and his religious and idealistic metaphysics. A further insight into the problem of art and morality is found in the essays "La moral en el arte" and "Metafísica y poesía," and in a few passages of his criticisms, some of which will be cited here. In all these writings, following the pattern of his discussion on the problem of art and science, Valera confirms his belief in the theory of art for art's sake. He strongly advocates, therefore,

²²O. C., XXIX, 78.

²³O.C. XXXII, 238.

²⁴O.C., XXVI, 32-33. Further statements against the pedagogical endeavors of Naturalism and its pseudo-metaphysics are to be found in XXIX, 157-158; XXXI, 247-248; XXVI, 37; XXIII, 146; and XXIX, 226-227.

a clear distinction between the aims of art and morality on the level of experience; and, finally, he seeks a conciliation of the respective aims of all these forms of culture on a metaphysical level.

Thus in his essay "La moral en el arte,"²⁵ Valera affirms that, although at a very inferior stage of their development poetry,²⁶ science, and morality coincide in a common purpose, utility, at a further stage they pursue their own specific goals in a highly disinterested fashion thus acquiring "una inutilidad sublime."

Finally, at the metaphysical level of absolute ideas, where beauty, truth, and goodness become identical, the aims of art, science and morality again coincide. This explains, according to Valera, why there is always truth or morality in great poetry as there is beauty in science or philosophy, and why moral excellence on the part of the artist is a necessary condition for the artistic excellence of his work.²⁷ This latter proposition is completed in another passage by the converse proposition that the artistic excellence of a work of art is the best proof of the moral excellence of the artist.²⁸ In a different place he recognizes, however, that the poet does not need to be constantly good as a saint is; but he must be so at the moment of creating.²⁹

In short, Valera's views about the relations of art and morality stand as follows: in accordance with the theory of art for art's sake, the artist should refrain from moralizing; moral truth is achieved by him when he least consciously proposes to achieve it, merely by his being a great and sincere artist. This is explained by the fact that since beauty, goodness, and truth are identical in the absolute realm of ideas, it is impossible to create beauty without at the same time achieving moral and theoretical truth. From this metaphysical view Valera proceeds to a psychological conclusion, having to do with the artist's person-

²⁵O. C., XXIX, 100.

²⁶Valera takes the term "poetry" in the broad Aristotelian sense of art. Cf. "entiéndese por poesía toda obra de imaginación" (XXVI, 30); "Y en cuanto a la poesía, incluyendo en la poesía la novela. . ." (*Ibid.*, xxiii); "Poesía es toda operación por la cual el hombre añade algo a lo natural para hacerlo más útil, más agradable o más hermoso" (*Ibid.*, 99).

²⁷O.C., XXIX, 101-103.

²⁸O.C., XXV, 29.

²⁹O.C., XXVI, 278; XXV, 28-29.

ality: beauty cannot be created by the artist unless he is moral and sincere; hence, conversely, the artistic excellence of his work is a certificate of the moral excellence of the artist.

It is obvious that many objections could be raised from a philosophical viewpoint in regard to the legitimacy of this transit from a metaphysical hypothesis to a psychological conclusion, attempted by Valera without having previously established what Platonists call a theory of participation, that is, an explanation of how the artist has access to or participation in the realm of absolutes.

Let us suppose, however, that a theory of participation is not necessary, and let us accept the premise that the artist has free access to the absolute; then we may simply consider whether or not the conclusion that beauty cannot be achieved without morality and sincerity trespasses the limits of the theory of art for art's sake.

In order to keep within these limits, this conclusion should only mean that, since beauty, goodness, and truth are identical, the artist cannot help being moral whenever he creates beauty, whether or not his morality coincides with conventional morality; art has its own morality, a morality whose only command is the achievement of beauty, a morality, therefore, which may very well conflict with common morality if the latter prevents the artist from pursuing his specific aims. I believe that only a religious conviction could have prevented Valera from giving the question of art and morality a development consistent with his view of the relation of art and truth, that is, a distinction between artistic and conventional morality corresponding to his distinction between artistic and theoretical truth.

If we now recall that Valera attributed to the representation of ugliness and evil in the arts a purifying rôle, which is to me highly suspect of being a moral rôle, we must recognize that the question of the relation of art and morality is the weakest aspect of his theory of art for art's sake. It is true that Valera kept himself strictly within the confines of this theory when he asked the poet to refrain from moralizing; but abstention from moralizing is not the only attitude required by the theory of art for art's sake regarding morality; it also requires that a critic should refrain from judging the artistic excellence of a work of art, as is the case of Valera's criticism of Baudelaire or Ver-

laine,³⁰ by its coincidence with or deviation from any type of conventional morality.

CONCLUSIONS

In this exposition of Valera's theory of art for art's sake and the critical standards derived from it, I have tried to prove that this theory and these standards are often dictated to the critic by a broader theory of values rooted in his religion and metaphysical convictions.

In search of evidence, I have tried not to omit any reference to significant opinions of Valera's concerning the nature, aims, or standards of art and literature. These opinions, I have found, fall into two main categories, one having to do with questions relating to the definition of the nature and aims of art, and another with the distinctions of these aims from those of other branches of culture. The presentation of these opinions, it is hoped, has made sufficiently clear that Valera's conception of the nature and aims of art is in agreement with the theory of art for art's sake, and that the principal defense of these aims against the confusion of art with science, morality, indoctrination, and social criticism, is often attempted by Valera with arguments derived from a Catholic or an idealistic conception of the world, proclaiming the spirituality and freedom of the soul and exalting the absolute values of metaphysical idealism above the values of common reality. If these conclusions are correct, it would seem that the commonly accepted opinion that Valera was fundamentally a sceptical and indiscriminating critic for lack of solid ideological convictions needs to be revised.

As to Valera's place in the history of Spanish aesthetics, his defense of the theory of art for art's sake makes him a continuator of a strong aesthetic current, initiated by the sixteenth-century scholastics, Juan de Santo Tomás, Medina, Valencia, and Arriaga,³¹ continued in the following century in the dramatic theories of Lope,³² Juan de la Cueva, Tirso, and Cervantes, interrupted only by the eighteenth-century neo-classicists and in

³⁰O.C., XXVI, 153, 195, and 286.

³¹Cf. M. Menéndez y Pelayo, *Historia de las ideas estéticas en España*, Madrid, Imprenta Alemana (1884), Vol. III, Ch. VIII.

³²Cf. H. J. Chaytor, *Dramatic Theory in Spain*, Cambridge University Press: Cambridge, 1925, pp. 6, 14, 30, and 58.

the nineteenth century by the advocates of "transcendental" literature: a current characterized by a strong defense of the aims of art against the tyranny of rules and standards derived from a conception of art largely based on the Platonic and Horatian tradition of confusing the aims of art with those of morality and indoctrination.

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THOMAS MANN—LUDWIG DERLETH
STEFAN GEORGE

IN A RECENT number of the *Modern Language Forum* H. C. Hatfield has shown us in a note on *Doktor Faustus* how Thomas Mann used the hero of "Beim Propheten," one of his earlier novellas, for one of the minor figures in the novel.¹ The figure is that of the poet Daniel zur Höhe. Hatfield has brought out the similarity as well as the difference in the two characters. I should like to add to Hatfield's interesting note by giving further details of the background of both figures.

In 1919 there appeared in the Musarion Verlag, Munich, a booklet entitled *Proklamationen*, fifty copies of which were "auf Büttenpapier abgezogen und besonders kostbar gebunden." The author was Ludwig Derleth. Ludwig Derleth belonged to the George circle; he contributed to George's *Blätter für die Kunst*. There is no doubt that Thomas Mann knew him and that his little satirical study of the intellectual Holy Rollers in "Beim Propheten" was partly based on an actual visit to Derleth's lofty domicile.

... Ludwig Derleth, der wohl undurchdringlichste von allen Gefährten Georges, dem öffentlichen Deutschland noch heute ein Unbekannter und doch neben George einer der stärksten Kräfte unter den deutschen Dichtern des letzten Halbjahrhunderts: ein katholischer Mainfranke vom Südhang des Spessart, wo er im Jahre 1871 in Stadtprozelten am Main geboren wurde. Nach einer kurzen Lehrtätigkeit an höheren bayrischen Lehranstalten lebte er hoch über dem Marienplatz in München mit seiner Schwester Anna Maria in grosser Einfachheit und mit der längst verschollenen Strenge derer, die nur das Gebot ihres göttlichen Herrn erkannten und seine Macht auf Erden mehren wollten. Derleth war im Gegensatz zu seiner hellgoldblonden und blauäugigen Schwester sehr dunkelhaarig und dunkeläugig, von kleiner Mittelgrösse, aber äusserster fast überstraffer Haltung, sein Blick war scharf und fordernd, stolze Falten standen über der geraden schmalen Nase und um den festgepressten Mund. Alles an ihm war napoleonisch-ekcllesiastisch, Befehl und Priesterheischen seine Rede. Aber er war bei aller Gespanntheit ganz Würde und Adel und ohne störende Verdrehung: ein einzelner, aber rein in sich. Wie ein Adler beobachtete er aus der Höhe seiner Zurückgezogenheit die Bewegungen seiner Zeit, ob sich etwa ein Feld zum Handeln biete, die Schwester war seiner Unbedingtheit folgend und ihm dienend, sein Ohr mit dem er drunten hören ging. . .

That is the description that Friedrich Wolters gives of Derleth in

¹Henry C. Hatfield, "Two Notes on Thomas Mann's *Doktor Faustus*," *MLF*, XXXIV (1949), 11-13.

his book on George.² Derleth's book *Proklamationen* consists of rhythmic prose pieces written in an expressive, vigorous style that reminds one of both Nietzsche and George. They attempt a synthesis of an overpassionate, Catholic-Christian asceticism with a militant, bloodthirsty, Nietzschean heroism. Since the book is a rarity in American libraries I shall give one of the *Proklamationen* as a sample:

Soldaten, ich schreibe mit euch einen Satz, welcher der Sinn des Lebens ist.
 Wir unterwerfen die Welt, oder sie vergeht.
 Statt der Worte setzen wir die blutgetränkten Zeichen der Aktionen.
 Gegen die demokratische Ordnung der modernen Welt stellen wir das gefürchtete Vorbild des Gehorsams auf.

Wollt ihr Beispiele? Die römische Infanterie, das Korps der Assassinen, die Kompanie Jesu. Wer Gemeinschaft hat mit dem Feldherrn durch die Division wird Bruder und Nächster genannt. Und wer den Frieden der alten Ordnung um Christi willen verlassen hat, erhält ins Tausendfache verstärkt Verwandte durch den Feldherrn und den Krieg. Einberufung aller Generale zur neuen Aufstellung der in den Evangelien gegebenen Artikel.

Wir setzen im Voraus fest:

- I. Arm, keusch und gehorsam zu sein.
- II. Das wir uns niemals trennen, auch gegen den Augenschein der letzten Not und äussersten Verlassenheit.
- III. Dass das Verhältnis des Generals zur Division ausschliesslich ist und zum Abbruch der menschlichen Sympathien führt.
- IV. Dass wir die Erde, die im Abfall von Jesus begriffen ist, behandeln als in Rebellion und sie stellen unter das christliche Kriegsgesetz.
- V. Dass wir vor den Menschenrettungslos verloren sind.
- VI. Dass sich die Division Gott zu eignen gibt. (pp. 34-35)

Time and again "Christus *Imperator Maximus*" is the hero of the *Proklamationen*; and the third last *Proklamation* actually ends: "Fürchtet Euch nicht. Marschiert ins Feuer. Soldaten, ich gebe Euch zur Plünderung die Welt" (p. 130).

I think from all of this it has become fairly obvious that traits of Derleth's personality and work have been used by Thomas Mann for the poet both in the novella and in the great novel. Yet, as Hatfield has quite rightly indicated, there is a difference between the two figures. Nothing new, reminiscent of Derleth, has been added in the novel except perhaps the appearance of the work on *Büttenpapier* (By the way, in the novel the

²Friedrich Wolters, *Stefan George und die Blätter für die Kunst*, Berlin: Georg Bondi, 1930, pp. 237-238.

work came out before the war; Derleth's *Proklamationen*, however, were printed in 1919). On the other hand, when we read of a man dressed in "geistlich hochgeschlossenes Schwarz," we almost instinctively think of George himself; and the "Raubvogelprofil" describes the master at least as well as the disciple, although this expression is first used in the novella. The poet Daniel zur Höhe reappears at a very dramatic moment of the novel. The fearful last confessions of Adrian Leverkühn—so heart-rending because insanity has broken down all inhibitions of reason and social considerations—are interrupted by the poet's sententious: "Es ist schön. Es hat Schönheit. Recht wohl, recht wohl, man kann es sagen!" Zeitblom, the friend and biographer of the hero, repudiates this remark violently: "Die schönselige Auffassung war nicht haltbar. . . . es war stiller und bleicher Ernst." If we recall that, according to the author's own confession, *Doktor Fautus* is a Nietzsche novel, we are suddenly reminded of George's famous postulate regarding Nietzsche: "Sie hätte singen, nicht reden sollen, diese Seele!" Thomas Mann knew these words of George. There is a paragraph in the *Betrachtungen eines Unpolitischen* that deals with them:

Ich bitte, an ein Wort, einen Vers Stefan Georges anknüpfen zu dürfen, die Klage, womit er das herrliche Nietzsche-Poem im "Siebenten Ring" beschliesst. "Sie hätte singen, nicht reden sollen, diese Seele!" ruft er aus—and zitiert damit, wie man weiss oder auch nicht weiss, ein Wort seines Helden selbst. . . . Aber darf man es nun aussprechen, dass jenes schöne Klagewort in Georges Munde für George bezeichnender ist, als für den, dem es gilt?. . . dass George, indem er ein Augenblicksbedauern . . . verallgemeinert und auf die Gesamterscheinung Nietzsches bezieht und anwendet, Nietzsche als Gesamterscheinung in gewissem Sinne verkennt, in gewissem Sinne verkleinert? Denn es bedeutet unzweifelhaft eine Verkennung und Verkleinerung seiner kulturellen Sendung, es bedeutet ein Augenschliessen vor seinen letzten, von ihm nicht gewollten, rein schicksalsmässigen Wirkungen, auch nur zu wünschen, dass diese "strenge und gequälte Stimme"—man kann es nicht schöner sagen—, dass diese Stimme hätte singen mögen, statt "bloss" zu reden, dass Nietzsche als neuer Hölderlin und deutscher Poet sich hätte erfüllen sollen, statt zu sein, was er war. . . (pp. 49-50)

And the scene in *Doktor Fautus*—does it not strike us now like a poetic repetition of this paragraph from the *Betrachtungen*? As we said before, there is a decisive difference between the prophet Daniel and the poet Daniel zur Höhe, quite aside from the fact that the character in the novella, although he never appears in person, is the hero, the character in the novel is only a minor figure. The position of the two in the respective works is quite divergent. In the novella the author had just gained "ein gewisses

Verhältnis zum Leben"; and so the hero is used in contrast to represent "das Eis, die Reinheit, das Nichts", in other words the isolation of the *Geist*. In the novel this isolation is embodied by Adrian Leverkühn; Daniel zur Höhe is a shallow aesthete, a mere formalist to whom the world of ideas is nothing but material for poetry, only a "steiler Jux" of aestheticism. It would be completely absurd to see in Daniel zur Höhe a portrait of Stefan George or even of Ludwig Derleth. Thomas Mann certainly did not want to describe George's poetry when he spoke of zur Höhe's work as "der steilste ästhetische Unfug, der mir vorgekommen." But can we criticise Thomas Mann, the humanist, for giving certain traits of both master and disciple to a figure that should represent the dangers of intellectual antirationalism in the German poetic world, if the disciple in his *Proklamationen* actually demanded an "Aufwerfen kosmischer Dämme gegen den Wahnsinn der Vernunft?"

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FRANCISCO ROJAS GONZÁLEZ AND *THE JUNGLE*

ONE OF the most revolting and unforgettable of the numerous details used by Upton Sinclair in his description of the conditions prevailing in the great Chicago meat packing plants of nearly half a century ago occurs at the very end of Chapter IX of *The Jungle*:

. . . and as for the other men, who worked in tank-rooms full of steam, and in some of which there were open vats near the level of the floor, their peculiar trouble was that they fell into the vats; and when they were fished out, there was never enough of them left to be worth exhibiting,—sometimes they would be overlooked for days, till all but the bones of them had gone out to the world as Durham's Pure Leaf Lard!

The peculiar horror and revulsion of this detail lies in its anthropophagus implications, for cannibalism, conscious or unconscious, is repellent to civilized peoples the world over.

It is interesting to note that the fictional possibilities of such a circumstance were not developed by Sinclair in his attack upon industrialized society,¹ nor, so far as the writer is aware, have they been made use of by any other American author. They have, however, been exploited in all their repulsive ugliness by an outstanding "novelist" of the Mexican revolution.

Francisco Rojas González is one of Mexico's better storytellers. Less well known in the United States than some of his literary compatriots, he is famous throughout Spanish America for his short stories. Though too young to fight in the revolution, he nevertheless early became interested in the numerous aspects of the civil strife which tore his country for so many years and later was concerned with the numerous social and economic problems to which the war gave birth. Strongly patriotic, his work is further characterized by a stark realism. It is seldom touched by humor, and when this is found, as in the story "Las Rorras Gómez," it has a savage and bestial quality. The author is also fond of those "tragic ironies" which make so much of life sordid and unpleasant, and in this he is occasionally reminiscent of de Maupassant. His realism is relentless, but seldom without pity.

¹The author of *The Jungle* does, however, repeat this in passing later in the book. "When, for instance, a man had fallen into one of the rendering tanks and had been made into pure leaf lard . . ." *Idem*, Chapter XII.

One of the most brutally realistic of all the tales of Rojas González is "Guarapo,"² which employs the theme found in the above quotation from *The Jungle*. In the Mexican author, however, it is not just an incident, a detail. It is a well developed story in which the anthropophagistic climax explodes with all the horrific cruelty possible in such a theme because of the relationship of the characters.

The story runs as follows: Estanislao, a sugar mill worker, is caught in a cane crusher and his blood flows with the juice into the settling tank. When the *patrón* is informed of the tragic mishap by another employee, his first thought is for the financial loss it may occasion him.

—¡Cómo! ¡Pero qué dices, animal? Que la sangre ha . . . ¿Sabes que ese descuido me significa la pérdida de toda una molienda?

—¡Señor! . . .

—Nada. ¡Ordena que sigan trabajando! ¡Yo no puedo perder! . . . ¡Vamos!

New cane is fed to the grinders and the juice continues to pour into the tank, whose contents are later in the day boiled down and converted into *piloncillo* (raw sugar).

The next day a delegation of sugar mill workers approaches the owner asking an indemnity for the widow and children of Estanislao. The boss exclaims:

—¡Una indemnización! ¡Novedades tenemos! La casa sabrá recompensar ampliamente a la familia de su servidor que muere en el trabajo. La viuda tiene derecho. ¡Tiene derecho!

And after an examination of his books, he adds:

—¡Ah ja! Conque una indemnización . . . Muy bien. Casillas, ordena que le entreguen a la viuda el importe de media arroba de piloncilla precisamente del que salió ayer . . . En esto aumentó la molienda; fué por la sangre de Estanislao que pasó hasta el tanque de depósito . . . ¡Tiene derecho la viuda!

There are good reasons for believing that the theme of this story and the passage from *The Jungle* may be more than a casual literary parallel. Upton Sinclair's book has been since the date of its first publication one of the American novels most

²First published in his volume of short stories entitled *El pajareador*, Mexico, 1934, and latter reprinted in his *Cuentos de ayer y de hoy*, Mexico, 1946. It is also to be found in José Mancisidor's *Cuentos mexicanos de autores contemporáneos*, Mexico, n.d., and has repeatedly been published elsewhere.

widely read abroad. And especially has this been true in those countries where social and industrial conflict has been acute. Mexico is such a country, and in Mexico *The Jungle* is well known.

In conversation with the present writer a year ago, Sr. Rojas González stated that he was aware of the similarity of theme. He was not asked, however, if he had found his inspiration in Sinclair. But that would have meant little anyway, for the creative artist always draws upon his experience, whether it be personal or vicarious, and one of the most common types of vicarious experience is that derived from reading.

What Rojas González has done is to use a theme already found in *The Jungle* (whether he took it directly or whether it came to him unconsciously out of his mental past is relatively unimportant) and give it the background and conditions of his own country and society, that is, to make it Mexican.

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The Workbench

In this issue of the *Forum* the "Workbench" brings its readers two reports bearing on controversial issues of interest: audio-visual techniques as they are applied to language teaching and student opinion concerning objectives in modern language work. The editors of the *Forum* take this opportunity to express again their hope that language teachers in general will consider the "Workbench" their special domain and will find it a discussion ground for living pedagogical issues. Reports of teaching programs, descriptions of techniques, accounts of experiments will be welcomed. Contributions of this sort, it is hoped, will encourage further communication and stimulating exchanges among those practising our profession in this part of the country and throughout the country at large.

The material of this issue has been contributed by Adolphe Pervy, formerly of Laval University and now on the faculty of the University of Southern California, and Oreste F. Pucciani, University of California, Los Angeles.

Filmology Applied to the Fields of Vocabulary Growth and Modern Language Methods*

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Earlier studies in educational psychology have dealt with and have analyzed experimentally a certain number of factors which condition the natural process of learning. It is difficult to analyze learning factors since learning itself is only a part of all psychological activities and never manifests itself in isolation: learning is a very complex mental phenomenon inseparable from the psychological life of the individual as a whole.

*The *Forum* is very happy to bring its readers the following paper in the field of audio-visual education by Dr. Adolphe Pervy. Dr. Pervy has just completed his doctorate at Laval University in the audio-visual field. He has been professor of audio-visual education at Laval for the past several years. The paper presented here is an extract from Dr. Pervy's thesis which he has kindly allowed us to print.

Recent interest in audio-visual techniques as applied to language teaching has given rise to considerable speculation. The new techniques have their defenders as well as their critics. The latter are likely to point out that all teaching contains an audio-visual element, that the concept of *realia* is very old and that the new techniques merely represent an incursion of gadgets into a field that has remained, until now, reasonably sedate. More mildly disposed educators are willing to give the gadgets a try if it can be shown that they increase student interest. They are glad to play an occasional record, show an occasional film. They err only in simplicity, for they imagine that the basic issue is really, however concealed, one of entertainment.

Dr. Pervy analyses, in the chapter reproduced here, the many considerations of a scientific nature which enter into the composition of an educational film applied to language learning. He demonstrates the principle that there is no more relationship between the ordinary cinema and the classroom than there is between the actor's profession and that of the teacher. Dr. Pervy's paper should prove of great interest to teachers who have asked themselves what effective use they might make of new audio-visual methods in a situation in which they often prove cumbersome and prohibitively expensive.

Modern experimental techniques used in psychology have developed a rich field of knowledge which the language teacher should be allowed to utilize systematically in the presentation of his lesson. What are the more important factors involved in normal learning situations as they have been defined by experimental psychology?

Psychology has secured an adequate knowledge of the following learning factors which we may cite in passing: repetition, overlearning, preperception, attention and its various determinants, distribution, interpolation of intervals, perceptual novelty, rhythm, comprehension, favorable attitude, emotivity, and motivation. As soon as a large number of the pedagogical stimuli reflect this type of synthesis of learning factors, the teacher's lesson has completely lost the appearance of a dry nomenclature of foreign words, idomatic expressions, and rules of grammar. On the contrary, the lesson takes the form and shape of an interesting event, of a concrete and intense experience, comparable to those which characterize active and spontaneous learning situations in real life. A typical example is that of the young child learning his mother tongue.

Simultaneous coexistence of several of these learning factors may be noticed by observing the natural process of vocabulary growth in children between the ages of two and five. Let us take, for instance, the acquisition of the word "door." Long before having acquired any linguistic habits, a two year old child may already have manipulated the knob, or at least attempted to reach it, since this door knob definitely represents a center of interest. It sets forth the possibility of going out, of being able to run into the yard, to play with the pedal of the bicycle belonging to his brother, etc. Manipulation, or rather, motor habit precedes the formation of linguistic habit and develops remarkably faster when intense motivation accompanies the manipulative performance. Then, one day, the child succeeds after considerable effort in opening the door, and immediately the father shouts: "Close the door!" The word begins to organize itself perceptually, but, although this organization is yet a very rudimentary one, it already takes place in conjunction with very intense psychic states such as motivation, imagination, emotivity, pleasure, anguish, etc. This experience renews itself, in more or less variable circumstances; attempts to pronounce this word multiply, and, with the help of precise corrections made by the parents, the linguistic aptitude of pronouncing "door" takes shape and improves through constant repetition and correction.

Overlearning soon takes place, consolidating the linguistic habit: the child may pronounce the word "door" for one or two minutes (natural overlearning) showing the door by stretching his arm in the direction of the object (this activity is the symbol of the child's motivation) while his face expresses anxiousness and supplication (emotivity). Then he observes his father (attention) and evaluates every one of his reactions. . . "Is he going to open the door or not?" . . . (preperception). We may correctly assume the child's thoughts at this time to be: "If he opens the door, I shall be able to go to the court-yard and play with the bicycle". . . (perceptual novelty, motivation, satisfaction of a real need). The child will learn the word "door" all the better as similar experiences take place over and over again, day after day, for several weeks (distribution and interpolation of intervals). Under these conditions the word "door" possesses and keeps, even during the repetition process, a far greater semantic charge than in the case of an adult who studies a foreign language, since this

word has almost magical effects for the child. It opens for him the road towards different and greater spaces and towards a variety of intense experiences and therefore represents a real extension of his own field of experiences and interests. The word will rapidly be learned, well beyond the limited span of spontaneous memory. Acquisition, in our opinion, will be total, good for fifty years or more, due to the fact that it took place in conjunction with a plurality of learning factors and not just simply in conjunction with the factors of comprehension and verbal catechistic repetition. This is very different from learning in a Russian language course given at a university twice a week, the word "dwer," meaning "door" which is perhaps masculine, perhaps feminine, perhaps neuter.

It therefore seems to us that the consolidation of perceptual organization and of learning depends upon the presence of a plurality of learning factors organized in a dynamic whole. It is this presence that we shall call a synthesis of learning factors, with no other numerical consideration than that of the multiplicity of factors, disregarding their exact number.

According to Mardorah Smith¹, the development of vocabulary in children reaches the gigantic proportions of seventy-five new words per month as an average, for children two-and-a-half to three years old. This phenomenal growth, when compared to that of the adult, is only made possible because of an intense need for perceptual organization influenced by accelerated mental development that takes place at the threshold of psychological life and which is stimulated by motivations inherent to environmental conditions predominant in the child's early life.

In general, it may be said that the multiplicity of perceptual organization factors is more evident in a three-year-old child than in a group of sixteen-year-old pupils gathered in a modern language classroom. It is through filmic presentations that we propose to increase in the largest measure possible the presence of perceptual organization factors in the learning process of school groups studying a foreign language.

Audio-visual presentations can represent life and most of its spontaneous incidents. Psychological situations can be reconstructed on the screen, and visual as well as auditory stimuli offered by the film may unlatch associative chains that are much closer to the experience and to the psychological background of the spectator than the type of stimuli which characterizes traditional teaching procedures.

In ordinary classroom procedure the teacher almost always assumes the obligation of controlling the student's associations, or at least of orienting the student's associative tendencies. Deductive methods are almost exclusively based upon the control of associations which may take place in the student's mind as a result of the text which they study.

It has not been established by psychology that controlled or directed associations result in a better perceptual organization than free associations. It seems more logical, on the contrary, to assume that spontaneous perceptual selection

¹Mardorah E. Smith, *An Investigation of the Development of the Sentence and the Extent of Vocabulary in Young Children*, University of Iowa Studies in Child Welfare, III, No. 5 (1926), p. 92.

among the multiple stimuli that come to our attention will result in an organization better adapted to the psychological needs which vary according to the individual. On the other hand, it is more important that associations consolidate themselves. This can be done only if connections can be established between the new stimuli and those (which vary according to the individual) already strongly established in the individual's experience. What we want to point out is that in modern language learning the strength of this connection is a much more important pedagogical factor than the specific nature of the fulcrum in the relation "new word"—"passed experience or consolidated perceptions." It is our opinion that association must establish itself as freely as possible so as to allow the new word or the new idiomatic expression to become attached, as strongly as possible, to any personal phase of the past experience of the student. The selection of any particular phase of past experience remains a strictly personal equation.

Filmic presentations offering a true reproduction of experience have therefore the advantage of permitting perceptual selection to operate freely. It follows that the associative tendencies of spectators will determine the type of connections that are most suitable for the satisfaction of individual motivation and personal interests.

Furthermore, free association in filmic presentation also conditions the activation of the various learning factors. For each of these factors free association represents potential connections, a possible relationship with the past experience or the imagination of the spectators considered individually.

Let us take for example a lesson of French given by film and relating a trip to a French speaking city, Montreal.² In one instance, the following sentences are taught in conjunction with documentary and illustrative scenes: "Nous traversons le pont Victoria qui aboutit à Montréal. Là vivent environ 750,000 Canadiens-français d'origine normande et 250,000 Anglais." Scenes which illustrate these sentences are the following:

SCENES

TEXT

Scene A

A modern car. There are two travelers in the car. Scenes are shot from the interior of the car, which is moving slowly. One can see the steering wheel, the two hands that manipulate it, the windshield, and, outside of the car, the pillars of the bridge seem to whizz by as the car passes slowly along. One sees the bank of the river in the distance. Other cars speed by in the opposite direction. We approach the river bank. We see factories and buildings in the background.

Nous traversons le pont

Victoria _____

qui _____

²*Un Voyage Dans La Province De Quebec*, series of films for the teaching of French: Film lesson "Dotty et Michel à Montréal," No. 2. Producer, Lango-film, distributed by Edward Finney Productions, Hollywood.

Scene B

The car slows down. One feels the car shake from passing over the two rails at the end of the bridge that separate the bridge from the road. One passes the booth at the end of the bridge, where the guards who are in charge of collecting the toll are seen. The car leaves the bridge. It turns into one of the city streets. Gas stations, factories, buildings.

aboutit à _____

Montréal _____

Scene C

In an old section of Montreal, near the Cathedral, in a district that appears to be more French than English, the camera photographs passers-by in semi-close-up (the head, the shoulders, down to the waist). The people photographed are typically French. Many of the women have black hair and are clothed in dark dresses. One of the women looks as if she was from the southern part of France. You might meet her on the streets of Bordeaux or Marseilles as well as Montreal. Another woman has the appearance of a French woman but she has blond hair. She is the type of woman one would find in Northern France or Normandie.

Là _____

vivent environ _____

sept cent cinquante _____
mille Canadiens-français . . .

d' origine _____

normande _____

Scene D

In another section of Montreal, near the English cathedral, on Sunday, when the people are leaving church after services. Great numbers of passers-by are photographed in full et deux cent cinquante shot (from head to foot). One notices their mille _____ clothes. The men are dressed in comfortable clothes of English tweed. The women have a more neutral appearance than those seen in the French scenes. They wear less jewelry but their clothes are more highly colored than those seen before. They are typically English. Anglais _____

We are going to show, for each of these scenes, not only the multiplicity of learning factors involved in filmic presentation, but also the variable conditioning of these factors. The conditioning differs as to individuals provided that associations brought about by filmic stimuli remain free.

The conditioning given is only an example since the conditioning resulting from the presence of a learning factor varies according to individuals, due to the free character of perceptual selection. Thus for the sentence: "Nous traversons le pont Victoria," one spectator may associate certain filmic stimuli with a pleasant emotion caused by the anticipation of the pleasure of discovering an unknown city (factors: preperception and emotivity), while at the same time another spectator, who perhaps has visited Montreal, will associate these stimuli with an agreeable emotion derived from his past experience, because the stimuli bring

back to him the memory of pleasant sensations (factor: emotivity only). And then, for a third spectator, the learning factor involved here might still be emotivity, because of a disagreeable feeling caused by the sight of an obsolete bridge, which in his opinion might be dangerous for traffic.

Among the numerous factors of learning that one can list in a study of scenes A, B, C, and D, we limit our analysis to the eleven principle factors mentioned.

ARRIVAL IN AN UNKNOWN CITY

LEARNING FACTORS	WORDS CONDITIONED BY THIS FACTOR	ANALYSIS OF CONDITIONING
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Scene A

Perceptual novelty	Nous traversons le pont Victoria . . .	a) This bridge is not like American bridges: originality. b) Effect of primacy in series. ^a
Favorable intention	Nous traversons le pont Victoria . . .	The originality of this bridge excites interest, which in turn arouses the students' intention of knowing and learning.
Preperception	Nous traversons le pont Victoria . . .	The student anticipates what he is going to see when the bridge is crossed.
Attention	Nous traversons le pont Victoria . . .	The motion of the car, the constant passing by of new stimuli, seen through the windows of the car.
Emotivity	Nous traversons le pont Victoria . . .	Anticipation of the pleasure of discovery and of visiting an unknown town.
Subjective motivation	Nous traversons le pont Victoria . . .	Desire of the student to be in the place of the travelers instead of in school, where he is made anxious and harassed by examinations, tired of the environment and the monotony of the usual life.

^aGertrude Raffel, "Two Determinants of the Effect of Primacy", *American Journal of Psychology*, XLVIII (1936), 654-657.

Social motivation	Nous traversons le pont Victoria . . .	Feeling of social superiority caused by having seen the bridge and even the city, while others have not seen them before.
Repetition Overlearning Distribution Interpolation of intervals	{ Constant factors which can be attributed to all and the scenes and generally to all teaching films.	Any film may be reshown to be distributed over the day, the week, the month.
<i>Scene B</i>		
Perceptual novelty	... qui aboutit à Montréal	Effect of primacy due to the fact that this scene represents the first view of Montreal.
Favorable intention	... qui aboutit à Montréal	The end of the bridge promotes interest and therefore favorable intention.
Preperception	... qui aboutit à Montréal	The attitude of the spectator is, "What are the things of interest to be seen in Montreal?"
Attention	... qui aboutit à Montréal	New stimuli seen through the windshield of the car in motion.
Emotivity	... qui aboutit à Montréal	First impressions rather deceiving, felt at the sight of the first streets and houses of Montreal. (Disagreeable sensation)
Subjective motivation	... qui aboutit à Montréal	These first impressions result in the spectator's wondering if he has the need of undertaking this trip or if it would be preferable to go elsewhere.
Social motivation	... qui aboutit à Montréal	Superiority derived from the fact of having seen what others have not.

Repetition	Constant factors
Overlearning	
Distribution	
Interpolation of Intervals	
Scene C-1	
Perceptual novelty	Là vivent environ sept cent cinquante mille Canadiens-français . . . For many of the spectators these are the first French-Canadians that they have seen.
Favorable intention	Là vivent environ sept cent cinquante mille Canadiens-français . . . The student thinks: "The teacher is thoughtful to show us close-ups, in color, of the French-Canadians, rather than teach us grammar."
Preperception	Là vivent environ sept cent cinquante mille Canadiens-français . . . The student thinks: "Here is another face. This woman is a brunette, therefore she must be a French-Canadian."
Attention	Là vivent environ sept cent cinquante mille Canadiens-français . . . Parade of new heads, movement.
Emotivity	Là vivent environ sept cent cinquante mille Canadiens-français . . . Satisfaction derived from the faces of the inhabitants of a country about which one had heard but which was still unknown.
Subjective motivation	Là vivent environ sept cent cinquante mille Canadiens-français . . . The student thinks: "I am healthier looking than this man. . ." or "I wish I had this woman's earrings."
Social motivation	Là vivent environ sept cent cinquante mille Canadiens-français . . . The student thinks: "Americans seem more prosperous. . ."
Repetition	Constant factors
Overlearning	
Distribution	
Interpolation of intervals	

Scene C-2

Favorable intention	—d'origine normande	Interest in the material of the course; appreciation of the school which provides films for classes.
Attention	—d'origine normande	The student thinks: "This woman has an air that resembles Mrs. R... the wife of our teacher."
Subjective motivation	—d'origine normande	"I also have Norman blood. . ."
Social motivation	—d'origine normande	"This girl has reddish pimples just as I do, so why should I be ashamed of mine?"
Repetition Overlearning Distribution Interpolation of Intervals	Constant factors	

Scene D

End of series

—et deux cent cinquante mille Anglais.	Learning potential great at end of associative series or at end of sentences, because of the effect of finality. ⁴
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Preperception

—et deux cent cinquante mille Anglais.	"They resemble us, therefore they must be English."
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Attention

—et deux cent cinquante mille Anglais.	Motion.
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Emotivity

—et deux cent cinquante mille Anglais.	"I dislike the English. . ." or "I like the English."
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Subjective motivation

—et deux cent cinquante mille Anglais.	"I would like to have that tweed."
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Social motivation

—et deux cent cinquante mille Anglais.	"I probably look like this man, and that is why I am successful."
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⁴Gertrude Raffel, op. cit.

Repetition Overlearning Distribution Interpolation of interval	Constant factors
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We have indicated that certain psychopedagogical factors such as repetition, overlearning, distribution, and interpolation of intervals may be considered as constant. One of the essential conditions of a modern language teaching film is that it should repeat the material which is taught. Repetition in the case of the film that we have analyzed is both visual and auditory. Visually, the text is presented twice in succession. Auditory repetition is twofold, the text being read aloud by the narrator while the printed material appears on the screen, and it is read again in conjunction with the image.

Repetition and overlearning are factors which can apply to any educational film in the same way as any sound-reproduction device, phonograph, or sound projector, can play the same record several times or repeat the projection of a film, until a high level of overlearning is reached by means of this mechanical repetition. A film used for the teaching of modern languages must therefore be unusually interesting so that even the fourth or fifth repetition of it still constitutes appealing experiences that engage the attention of the students. Only such films will permit the integration into the audio-visual teaching procedure of these highly important factors of repetition and overlearning.

Distribution is a constant factor in learning through educational films, since distribution of projections is always a possible audio-visual technique. Intervals considered as factors of learning can be mechanical or filmic.

The mechanical interval, which I shall call the cinematographical interval, is the one which is interpolated between two projections. When there is repetition of projections, there is necessarily an interval between the two, regardless of its duration. The filmic interval, on the other hand, is the one which is integrated within the film itself and which represents any part of the film where animated images appear without verbal sounds, without pronunciation of new words: there the sound track reproduces only music or various sounds designed to complete the illusion already created by the image. In this filmic interval nothing is taught. A film is poorly made if it does not contain any filmic intervals. One may consider these factors of cinematographic and filmic intervals as being constant in modern language teaching films. The interpolation of filmic intervals depends upon the producer and author of the film, but from our standpoint they are indispensable.

Many pedagogical authors have recommended the use of films in classrooms, and the best experimental investigations made in this respect are those which have based their conclusions, mostly favorable to films, upon experimentation, comparing pedagogical results obtained by teaching certain material by means of a film on the one hand, and by teaching the same material to a control group according to traditional methods on the other. Statistical data may be obtained from such comparisons and very often the results favor educational films. As to the reasons for this superiority, few works have been able to give the reader a satisfactory explanation. This failure, in our opinion, is due to the fact that

educational films have not been analyzed from the standpoint of perceptual organization.

In our opinion, a film is an educational film only when the filmic plan has been conceived in order to assist or at least to launch this organization. And factors of perceptual organization constitute learning factors at varying degrees according to filmic circumstances and according to the individual. An educational film is either rich or poor in learning factors. And it is this multiplicity or this synthesis of learning factors which give merit to an educational film. The largest possible number of these factors are found in real life or imaginative experiences. The film should be no more than a reproduction and a collection of these psychological factors, and the closer a film will come in its presentations to those of real or imaginative life, the more it will represent in the last analysis an educational instrument, that is to say an educational film in the proper sense of this term.

The conditioning of these factors must bring to light in a lively and realistic fashion the material to be taught, which in our case is language and its psychological meanings. Such is the principle which should predominate when we, as teachers and script writers endeavour to organize our didactic material in relation to the student's natural and subjective learning experience. We achieve this by coordinating into one audio-visual pattern the various factors of learnings, the educational material, and the impressions of real life scattered throughout the film.

CONCLUSIONS

Vocabulary growth in children aged two-and-a-half to three-and-a-half and the nature of the various factors which characterize their natural and dynamic learning should become a center of interest and observation for teachers of modern languages. Teaching of foreign languages in high schools and elsewhere would be vastly improved if a similar synthesis of learning factors could somehow be applied to adolescents. It is by no means practical to do so, unless filmic presentations are used as an adjunct. From a *Gestalt* point of view we might say that most of the present classroom procedures are in direct contradiction to essential conditions of sensory organization. The student's powerful tendency to organize is obstructed because of the fact that there is not enough meaningful material presented to satisfy conditions of grouping.

While in the usual traditional classroom presentation only very few factors of learning are actually applied, filmic presentations can amount to a more complete synthesis of learning factors which result in total presentations more easily assimilated to *Gestalten* experienced in real-life situations. In addition to this synthesis of learning factors, the multiple photographic angles in a film allow the various *Gestalten* to emerge clearly in relation to each other and in relation to the whole, and filmic perceptual organization is therefore more conducive to insight than traditional didactic presentations. The filmic integration of as many learning factors as possible is facilitated by didactic exploitation of filmic and cinematographic intervals, which, when effectually interpolated, constitute a dynamic factor in view of the establishment and consolidation of perceptual organization. Cinematographic intervals are functionally comparable to Kilpatrick's associated learning, while filmic intervals (integrated within the film itself) are non-teaching scenes functioning as carriers for additional learning factors such

as emotivity, rhythm, preperception, attention, comprehension, repetition, attitude, motivation, etc. Intervals or non-teaching scenes should alternate with actual teaching scenes, and the duration of intervals should vary in inverse ratio to the semantic charge of the vocabulary used in actual teaching scenes.

Adolphe Pervy

Laval University

Student Opinion Survey

One of the questions discussed in French 370 (Teaching of French) at UCLA last fall dealt with student opinion in foreign language study. It is customary for teachers of language to assume that their contacts with students day by day serve to inform them as to student opinions. This is apparent in the many discussions among teachers as to the proper objectives for language study. Quite constantly the teachers assumes that he *knows* what the student thinks and wants.

Mrs. Donna Ross Potter, a member of the class, selected this question as the basis for a research project. A questionnaire was devised, after consultation with various members of the university language staffs, which attempted to discover student opinion on certain controversial points of language study as well as on matters of more general interest. Once formed, the questionnaire was administered in the elementary and intermediate French classes at UCLA. (French 1, 2, 3, 4). The students who answered the questionnaire had, of course, studied other languages than French. Over half of them had studied Spanish (54.6%) and 5.6% had studied German. Among the students who had studied Spanish, 23.6% of them had studied it for at least two years. The total number of students to take the questionnaire was 741.

The following digest of questionnaire results is very brief. Indeed, the questionnaire itself was no more than an initial attempt to explore an interesting field in which the problem of accurate data is very great. The percentages given here refer to the entire group of 741 students. Mrs. Potter further studied the group by semesters, but space will not permit the use of all her data here.

The questions asked were intended to elicit completely subjective answers. Since interest in teaching objectives was very great for the group working on the questionnaire, objectives formed an important section of the questions. The student was asked: "Which do you consider more important, to speak or to read a foreign language?" 43.6% of the students answered in favor of speaking; 41% in favor of reading; 13.5% in favor of both.

There followed a question on the writing objective: "Do you consider the ability to write a foreign language important or unimportant?" Percentages as follows: Important 63.4%; Unimportant 35%.

A series of achievement questions on the objectives attempted to discover student opinion in this realm. The basic question was: "Do you consider that you can speak (read, write, understand) the language you have studied? A

choice of answers was given which the student checked: No, fairly well, well, very well. The results may be tabulated as follows:

	Reading	Writing	Speaking	Understanding
No	4.71	18.9	46.4	18.6
Fairly well	54.1	60.5	49.5	60.5
Well	35.3	19.0	5.0	13.9
Very well	.4	1.9	1.75	5.25

Results were further tabulated according to language. Here the figures for German are not significant because of the small number of students who had had German. Spanish and French may be compared, bearing in mind that French 1 normally rated low on all objectives and that half the students who had had Spanish had taken it for two years. 43.1% of the students answered "no" for French under the speaking objective as compared with 1.89% for Spanish. 43% of the students answered "fairly well" for French as compared with 61% for Spanish. 2.97% of the students answered "well" for French as compared with 1.21% for Spanish.

Under the objective of understanding, discrepancies became so great that further investigation seems indicated. 17% of the Students answered "no" for French as compared with .81% for Spanish. 46.5% answered "fairly well" for French as compared with 2.84 for Spanish. 12.4% answered "well" for French as compared with .81% for Spanish. Answering "very well" were 2.16% for French and 2.02% for Spanish.

Under the writing objective 18% of the students answered "no" for French as compared with .405 for Spanish. Answering "fairly well" were 56.1% for French and 4.7% for Spanish. "Well", 13.5% for French and 3.64 for Spanish. "Very well", .27% for French and 1.35 for Spanish.

Under the Reading objective 4.6% of the students answered "no" for French as compared with .135% for Spanish. "Fairly well", 52% for French and 1.5% for Spanish. "Well", 27% for French and 6.06% for Spanish. "Very well", 416% for French and 2.3% for Spanish.

Other questions of a decidedly general nature were asked. Obvious objections will occur to the reader. The assessment of values does not lend itself readily to the questionnaire. Still it was possible to conclude from the answers given that students view foreign language study more favorably than is traditionally assumed. The following sample questions will illustrate some of the points which were brought out. The percentages, unless otherwise indicated, apply to the total group.

1. Do you find language study interesting? (Yes 84%; No 14%)
2. Do you consider language study to be valuable or not valuable? (Valuable 87.5%; Not valuable 10.3%)
3. Do you consider language study to be of practical value? (Yes 83%; No 14.3%)
4. Do you believe cultural material is important or unimportant in language study? (Important 76%; Unimportant 22%)
5. Do you believe a knowledge of grammatical rules is important or unimportant in language study? (Important 86.3%; Unimportant 11.3%)

6. Do you dislike the study of grammar? (Yes 29.2% ; No 69.5%)
7. Do you have a special interest in foreign language? (Yes 40.6% ; No 58.5%)
8. Would you have studied a foreign language if you had not been required to do so? (Yes 67% ; No 29%)
9. Do you consider the results of your foreign language study successful, unsuccessful, a waste of time? (Successful 73.4% ; Unsuccessful 12.5% ; a waste of time 8.76%)
10. Which do you consider more valuable, your high school or your college foreign language instruction? (College 68.5% ; High School 17.8% ; Equal 7.3%)
11. Do you believe a limited knowledge of a foreign language is of value? (Yes 78.5% ; No 19.4%)
12. Do you believe the practical value of foreign language study is sufficient reason for such study? (Yes 70% ; No 27%)
13. Do you believe the cultural value of foreign language study is sufficient reason for such study? (Yes 61.5% ; No 35.6%)
14. Has your attitude toward any foreign people changed as a result of your foreign language study? (Yes 31.2% ; No 67.1%)
15. Has your attitude toward world affairs become more or less isolationist as a result of your foreign language study? (More 1.75% ; Less 28.8% ; Neither 41.5% ; No 19.4%) Clearly 20% of the students did not understand this question.
16. Do you believe knowledge and skills gained in foreign language study are transferable to other fields? (Yes 77% ; No 18.4%)
17. Do you believe that you will use your knowledge of foreign languages outside the school room? (Yes 78.6% ; No 18.6%)
18. Do you plan to use your knowledge of foreign languages in your future occupation? (Yes 46.3% ; No 50%)
If you have answered "yes", will you be required to read, speak (both) these languages? (Read 10% ; Speak 1.48% ; Both 17.2%)
19. Do you plan to use your knowledge of foreign languages in social life? (Yes 61% ; No 32.8%)
If you answered "yes", will you be required to read or speak (both) these languages? (Read 1.48% ; Speak 8.9% ; Both 29.8%)
20. Do you plan to use your knowledge of foreign languages for pleasure? (Yes 70% ; No 25.1%)
If you answered "yes", will you use them for reading, speaking or both? (Reading 19.8% ; Speaking 3.38% ; Both 19.1%)

The reader should bear in mind that the above figures report percentages with references to student opinion. In questions of achievement, for example, the instructor might well not agree with the student's assessment of his own skill. It was, however, not the purpose of this study to determine achievement as such, but to measure, however approximately, the student's opinion of that achievement. It is not likely that he will be entirely wrong. If he should be, this will be of interest to the educator.

News and Notes

FALL MEETING OF THE MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA

The Modern Language Association of Southern California held its fall meeting on Saturday, October 29, at the administrative offices of the Los Angeles Board of Education. The following programs were presented by the various language groups:

French

Miss Marie L. Regnier of Hollywood High School and chairman of the French Section introduced M. Jacques Poujol, Assistant Professor of French, University of Southern California. The topic of Mr. Poujol's lecture was "Présentation de Jean Anouilh."

German

Mr. Meyer Krakowski of Los Angeles City College and chairman of the German Section presented a Goethe Bicentennial Program.

(a) Poems of Goethe by the Speech Choir of the Department of Germanic Languages, University of California, Los Angeles, under the direction Dr. William W. Melnitz.

(b) Readings from Goethe's "Faust" by Carl Ebert, head of the Opera Department, Institute of Arts, University of Southern California.

(c) Songs of Goethe by Miss Suzanne Coray, former student of music and languages at Los Angeles City College.

Italian

Dr. Rina Ciancaglini of the University of California and of Los Angeles City College Evening Division, and acting chairman of the Italian Section, presented Dr. Charles Speroni, Associate Professor of Italian, University of California, Los Angeles, who gave an illustrated lecture on Italy.

Portuguese

Mr. Irving Spiegel, University of California, Los Angeles, and chairman of the Portuguese Section introduced Senhor Sergio Correa da Costa, Consul

of Brazil at Los Angeles, who spoke on "Aspetos do Brasil Moderno."

Spanish

Mr. Oscar M. Jiménez of the Los Angeles City Schools and chairman of the Spanish Section presented Mr. William Tucker, teacher of Spanish of Susan Dorsey High School, whose topic was "A Teacher Looks at Spain Today."

Dr. Stanley R. Townsend, Associate Professor of German, University of Southern California, presided at the luncheon. Dr. Townsend presented Mrs. Ruth R. Ginsburg, Supervisor of Foreign Language Arts, Los Angeles City Schools. Mrs. Ginsburg greeted the group and introduced Mr. Claude L. Reeves, Assistant Superintendent, Division of Secondary Education.

After the luncheon, Mr. Walker Brown, principal of Hamilton High School, Los Angeles, gave an illustrated lecture on "Culture Patterns in these United States."

The guest speakers were outstanding and the material presented of unusual interest to those present. Each section including the luncheon reported a record attendance.

CONFERENCE AT MT. SAN ANTONIO COLLEGE

Mt. San Antonio College was host to foreign language instructors representing twenty Junior Colleges on December 1, 1949. Ten colleges sent participating speakers and ten other colleges sent guests. The subject for the conference was "Problems of Foreign Language Teaching at the College Level." After the speakers had made their contributions, opportunity was given to all present for oral participation in all discussions. The outcome of the conference was a better acquaintance among those present, as well as a general understanding of the trends in class attendance; drop-outs; language requirements; inroads on the

teaching of language; new techniques; new courses offered, etc. The beauty of the surroundings and the charm of the hosts helped much to make this occasion a memorable one.

UNIVERSITY OF CALIFORNIA,
LOS ANGELES

Summer Session Abroad

Again this summer the University of California, Los Angeles, will send a group of students to Paris and London for a study period of seven weeks. The students will leave late in June and return late in August. The program is under the auspices of the regular Summer Session of the University. Qualified students will devote a period of five weeks to formal study in the two capitals. A two-week period of guided travel will follow. Each student will pursue an individual program of work established by the department of his choice. Upper-division and Graduate students will engage in some special project of research. Every effort will be made to bring the student into personal contact with the foreign civilization. Programs, lectures, guided tours, and special study groups are being planned. Students will receive academic credit for work successfully completed. It is hoped that this program will enable American students to acquire at small cost that contact with a foreign country on which authentic understanding is based. The London group will be under the direction of Dr. Dean E. McHenry. Dr. Oreste F. Pucciani will have charge of the Paris group.

Further information about the plan may be obtained through the office of the Summer Session, University of California, Los Angeles 24, or by writing directly to the chairman of the Summer Session Abroad, Dr. Robert G. Neumann, Department of Political Science, UCLA.

German Department

The German Club presented the following program on January 12th: A reading in German from Goethe's *Faust* of the "Prologue in Heaven," the "Pact Scene," and the "Humorous Student Scene." The readings were

given by Dr. Melnitz of the Theater Arts Department, Dr. Franz Roehn, actor and art historian, formerly of Berlin and now in motion picture work, and Mr. Dyrenforth who played the part of Mephistopheles in the English *Faust* production.

The German Sprechchor which was active during the Goethe Year also took part.

The Opera Workshop of Professor Jan Popper put on the "Garden Scene" from Gounod's *Faust*, on January 9. The presentation was prepared in honor of Goethe and was a part of the general exercises held on campus during the past year.

UNIVERSITY OF SOUTHERN
CALIFORNIA

German Department

Professor Harold von Hofe, chairman of the department, has been appointed to the staff of *Erasmus*, international bulletin of contemporary scholarship published in Brussels, Copenhagen, London, Florence, and New York.

"Der Akademische Festverein," German Club sponsored by the department, presented its annual "Weihnachts-Varieté on December 9, 1949, before an audience of more than 300 persons. Highlights of the program, which centered around the theme of Christmas, included songs by the German Student Chorus, reading of Christmas stories by the German actress Laura McCann, and musical performances by students. The program was under the supervision of Miss Margaret Keidel of the department.

"Goethe and His Relations with World Literature" is the title of a new course to be offered in the Department of Comparative Literature this spring by Professor Stanley R. Townsend of the German Department. The students are to read the major works of Goethe in English translation and follow a course of lectures on Goethe's life, influences from outside Germany upon his works, and the effect of his work on literature outside Germany.

Die Philosophie des Glücks, by Pro-

fessor Ludwig Marcuse of the department, has been recently published by the Westkulturverlag in Germany and simultaneously by the Europa-Verlag in Switzerland. The book contains a discussion of some dozen solutions to the problem of happiness offered by the lives and works of such men as Spinoza, Epicurus, Job, and Augustine.

Professor Erwin T. Mohme of the department gave the principal address at a Goethe celebration held in Pasadena College in November, 1949. The title of his lecture was "Goethe as a World Figure."

Spanish Department

Sigma Delta Pi, Spanish Honorary Society, met Sunday, January 8, at the home of Dr. Dorothy Merigold in Westwood. The program consisted of recitations in Spanish by Mrs. Mary Fuge; an account of contemporary conditions in Mexico by Mrs. Mercedes Heinzman; and a showing by the hostess of several films taken in Europe last summer. Present from the Spanish Department were Professor and Mrs. Antonio Heras, Mr. Allan Moorefield, and Dorothy McMahon.

LOS ANGELES STATE COLLEGE

Dr. Florence Bonhard has been at the new Los Angeles State College since last September. She holds the position of Assistant Professor of Foreign Languages.

MOUNT ST. MARY'S COLLEGE

"So you're going to Europe this summer," is an expression frequently heard about the campus these days. In keeping, the Modern Language Department is arranging a semester program which will include roundtable discussions, prepared reports, and informal lectures by alumnae and friends who have recently returned from abroad. By such a program the faculty hopes to prepare the prospective travelers for the trip which they will make in order to join the many pilgrims journeying to Rome for the Holy Year.

Miss Murielle Rheaume, a graduate of June, 1949, who at present is teaching at a lycee in Chartres and doing

graduate work at the Sorbonne, is looking forward to a reunion with her friends.

OCCIDENTAL COLLEGE

Professor Austin E. Fife has been appointed to a Fulbright exchange professorship at the French National Museum of Popular Arts and Traditions. He will lecture in the ethnographic section of the School of the Louvre on American folklore and folk music and on the comparative folklore of Europe. He also hopes to spend some time studying comparative folk music in the French Ethnographic Laboratory and to visit folklore and folk music archives in England, Ireland, Denmark, and Finland. Professor Fife will leave with his family early in 1950 and will be away about a year. He will begin teaching in the spring term which begins about Easter. This will give the Fifes a good three-months period for travel in Europe between semesters.

WHITTIER COLLEGE

Associate Professor J. F. Marshall has recently published "Les Dames Garnett, amies de Stendhal" in *Le Divan*, November, 1949, and "Stendhal and America" in *French American Review*, November, 1949.

EAST LOS ANGELES JUNIOR COLLEGE

In the year of the Goethe Bicentennial the German Department sponsored an assembly in honor of the great poet. The program included poems by Goethe set to music by great composers, sung by members of the Voice Class and the Voice Instructor. The scene "Prolog in Himmel" from Faust was read in English translation made by students of speech classes. It included an introduction, connecting remarks and a conclusion, outlining Faust briefly so that all students would get an idea of the personality and work of Goethe. The assembly hall was filled to capacity.

Last fall the instruction of the foreign students in English was entrusted to the Foreign Language Department. At East Los Angeles Junior College there are a number of students

from foreign countries as well as from the Spanish-speaking countries of South America. At one time, there were eight different languages represented in the group. Since the ordinary method of teaching a language by leaning heavily on the native language of the student was impossible under these conditions, the instructor had to use the direct method exclusively. None of the textbooks available for foreign students was usable, because all students were of different levels, and because most of them could understand simple English fairly well, and could make themselves understood. Furthermore, the students are rather sophisticated individuals who have had extensive training in the universities of their homelands. A pocket book of stories was introduced as a "text", and students tried to substitute well-known simple words for the "high-brow" words often found in the stories.

HARBOR JUNIOR COLLEGE

Language classes are in full swing at Harbor Junior College. The schedule for the fall semester included two sections of French and three sections of Spanish. Mr. Lawrence Welch, chairman of the Humanities Division taught the French. Mr. Sydney J. Ruffner taught the Spanish. The demand for languages came somewhat as a surprise since the college is primarily a technical school, with approximately seventy per cent of the students pursuing non-academic courses.

The same number of foreign language classes was scheduled for the spring semester. Other languages such as German, Italian, and Portuguese will be offered when there is sufficient demand. The department also plans to offer two special courses in Spanish. One will be designed for the student whose object it is to obtain a quick reading knowledge of the language, and the other will deal with the Spanish-American novel in translation, for the student who is primarily interested in literature.

GLENDALE CITY COLLEGE

Miss Laura Manetta spent Christmas in Mexico City. She had the plea-

sant experience of joining in the *posadas* and *cena de navidad* with a Mexican family.

LOS ANGELES CITY COLLEGE

Miss Josephine Indovina, Mr. Meyer Krakowski, and Mr. Miguel Tirado attended the Conference of Foreign Language Instructors held on December 1, 1949, at Mt. San Antonio College. They contributed to the discussion by presenting the philosophy underlying the teaching of foreign languages at Los Angeles City College and by describing the problems which confront the teacher and student of today.

French

Dr. Rina Ciancaglini's students of beginning French planned and presented a special program during the fall semester. It consisted of piano selections and operatic and popular numbers in French.

German

The *Mädchenchor*, under the leadership of Miss Selma Rosenfeld, made its debut in 1930 and flourished for many years. Since the war the men have taken such a keen interest that with a membership of six women and sixteen men, it seems to have changed to a *Männerchor*. The Spring Festival of May, 1949, was particularly gay with a loud and hilarious brass band of six *Dorfmusikanten*. The Christmas concert on December 10th delighted many guests with songs, good food, and much *Gemütlichkeit*. The German Choir was invited by the Music Department to participate in its Christmas program and also contributed to a Goethe celebration.

Mr. Meyer Krakowski's Goethe and *Faust* class (conducted in English) presented a Goethe Bicentennial program during school hours. The presentation included scenes from *Faust* directed by Dr. Karl Schueck of the Evening Division staff, a Zelter-Goethe song by the German Choir directed by Miss Selma Rosenfeld, a panel discussion on *Faust* by students of the class, and Schubert-Goethe songs by Miss Suzanne Coray, a former student of music and languages. The program was presented in two parts. The second

part included the songs interpreted by Miss Coray; impressions of the International Goethe Convocation held in Aspen, Colorado, last summer, given by Mr. Krakowski illustrated with kodachrome transparencies; and a record of the closing remarks of Dr. Albert Schweitzer's address in French (with English translation) on "Goethe: His Personality and His Work."

Italian

"Una Serata Italiana" was presented by Dr. Marietta De Robbio Sherer's class of beginning Italian, on the evening of January 9. The all-Italian program of songs, poems, dramatic selections, and original talks was very enthusiastically received by the audience. The guests took an active part in the singing at the end of the presentation. Printed invitations, program, and refreshments were entirely a student project.

Spanish

The Club de las Américas sponsored by Miss Theresa Picciano celebrated Guadalupe Day, on December 12th, with a colorful program of Mexican regional dances. The talented dancers and singers from Garfield High School were trained by Mrs. Josephine J. Jimenez, an expert on the subject of Mexican folk dances.

Mr. Loren Hendrickson presented the second of the three institute lectures offered by the Foreign Language Department for the 1949-50 Institute series on Tuesday, February 7th. The title of his lecture was "The Moors in Spain."

Dr. Marietta De Robbio Sherer will present the third lecture on the evening of March 14th at Los Angeles City College. Dr. Sherer has chosen as the title of her lecture "Is an Apple of Cezanne worth all the Madonnas of Raphael."

LONG BEACH CITY COLLEGE

Mr. Wesley C. Drummond, chairman of the Foreign Language Department, Mr. Donal Scott, and Mr. Clifford Vredenburgh were the three representatives from the Long Beach City

College who attended the meeting of Junior College language instructors held at Mt. San Antonio College on December 1, 1949. Mr. Scott described some of his techniques in the teaching of collateral reading in Spanish 3.

JOHN MUIR COLLEGE

In contrast to the decrease in language enrollments in many colleges in the country, John Muir enrollments have shown a very definite increase. In the 1946-47 semester, 450 students were enrolled in French, German, and Spanish; in the 1949-50 semester, 848.

PASADENA CITY COLLEGE

Dr. Fay Vigoureux spent the Christmas holidays in Mexico, where she spent the summer of 1942. Highlight of the trip was a retrospective exhibition of Diego Rivera's work which takes up most of the available space in the Belles Artes Palace, a very impressive show both for quantity and quality.

VALLEY JUNIOR COLLEGE

The Valley Junior College schedule for the spring semester included the following foreign language courses: French 1 and 2; Spanish 1, 2, and 3. Mr. John G. Tatum is instructor of French, and Miss June Adams and Mr. Robert Nassi are instructors of Spanish.

FREMONT HIGH SCHOOL

The French 3 and 4 classes of Mrs. Marjorie Kropp wrote a short skit in French based on *Camille*. The play was presented before the other French classes at the end of the semester.

Fremont High held its traditional song fest in December. All foreign language classes which met at the first period, met together. One language group acted as the host class and planned the order of the carols and announced special numbers and solos. This plan of procedure was repeated for classes which met at various periods of the day. Three to five classes met together each period for six periods. The host classes are very proud of their privilege and generally assume increased responsibility for good behavior and leadership.

GARFIELD HIGH SCHOOL

The Foreign Language Department held its annual Christmas celebration for students of the French and Spanish classes before the beginning of the Christmas vacation. The traditional Christmas customs were in part illustrated by the *piñata*, Spanish and French recordings, and community singing in both languages. The yuletide greetings in many tongues were evidence of good will and world friendship which prevails during this season.

The foreign language students guided and assisted by Mrs. Josephine Jimenez, chairman of the Foreign Language Department, Mr. Sherman and Mr. Kess, foreign language instructors, organized the party.

The department has just acquired a piano which is frequently used to teach and familiarize students with the songs and music of the countries whose languages they study.

A new course, "Commercial Spanish," the first of its kind to be taught in the Los Angeles High Schools, has been introduced to students taking courses at Garfield High School this semester. Mrs. Josephine Jimenez, chairman of the department, is the instructor.

BERENDO JUNIOR HIGH SCHOOL

Berendo Junior High School has a department called "Foreign Adjustment" in which non-English speaking pupils who come to Los Angeles receive instruction. Pupils come from many parts of the city to learn English before entering regular junior high school classes.

For several years Mrs. Antonio Estrada Lefler, a former teacher of Spanish, and Miss Anne Bertina Pratt, an experienced teacher in this field, have conducted the classes.

Recently the enrollment reached such proportions that in January a third teacher, Mr. E. Mark Lustica, was added. Mr. Lustica received his B.S. from Fordham University and an M.A. from Teachers College, Columbia. He majored in Speech and Dramatics and taught in the Speech Department of the New York City Schools before coming to Los Angeles.

MISCELLANEOUS*The Research Council*

Mr. Meyer Krakowski has completed plans for the first meeting of 1950 of the Research Council of the Modern Language Association of Southern California. He was elected chairman of the Council by the Executive Board of the Association to replace Dr. John L. Reid of the University of California, Los Angeles, who is now cultural attaché of the American Embassy in Caracas, Venezuela.

Southern California Teachers of German

The Southern California chapter of the American Association of Teachers of German met in the Foreign Language Room of Los Angeles City College on February 11. During the meeting a cultural-pedagogical, social gathering, the winners in the Goethe Essay Contest were announced.

Pro-Cultura Española

An excellent series of lectures is being presented on one Thursday of each month through June, 1950. The remainder of the series sponsored by the Spanish Consulate, 606 South Hill Street, is as follows:

March 2 "Spanish Heritage in California;" Mrs. Anna Begue de Packman. April 13 "Las Crónicas y Cronistas españoles de la Conquista de América;" Dorothy McMahon of the University of California, Los Angeles.

May 14 "El Cid y Don Quijote como Símbolos literarios y espirituales de España"; Rev. P. Pedro Pénamil of Loyola University.

June 1 "1900-1950, Medio Siglo de Historia y Vida Españolas." El Consul. El Sr. Jose Perez del Arco.

There is no charge, but reservations must be made with the Spanish Consulate.

Make sure that your school is represented in "News and Notes."

Please address all news and notes to:

Josephine L. Indovina

Editor of News and Notes

Los Angeles City College

Los Angeles 27, California

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- Harmel, Flora**
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Hollywood 28
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Alhambra
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Pico
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2184 No. Lake Ave.
Altadena
- Perkins, Harriet G.**
Santa Ana Senior High School
Santa Ana

- Pesqueira, Ignacio**
Van Nuys High School
6535 Cedros Ave.
Van Nuys
- Pesqueira, Louisa G.**
Colton Union High School
Colton
- Picciano, Teresa**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Pierce, Marion A.**
Hoover High School
651 Glenwood Road
Glendale 2
- Porter, Minnette**
Woodrow Wilson High School
2829 Eastern Ave.
Los Angeles 32
- Poujol, Jacques**
University of So. Calif.
University Park
Los Angeles 7
- Power, Hazel**
North Hollywood High School
5231 Colfax Ave.
North Hollywood
- Pucciani, Oreste F.**
University of California
405 Hilgard Ave.
Los Angeles 24
- Purdum, Margaret**
Citrus Union High School
Azusa
- Putnam, Isabel D.**
El Monte Union High School
El Monte
- Quinn, Corinthe B.**
Belmont High School
1575 West Second Street
Los Angeles 26
- Ramsey, Philip P.**
Pasadena City College
Pasadena
- Rand, Grace D.**
Downey High School
Downey
- Real, Frank**
El Segundo High School
El Segundo
- Redfield, Marion H.**
Eagle Rock High School
1750 Yosemite Drive
Los Angeles 41
- Reece, Rebecca**
Belvedere Junior High School
312 North Record Street
Los Angeles 33
- Reed, Elizabeth N.**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Rees, Elinor**
Mark Keppel High School
Alhambra
- Regnier, Marie Louise**
Hollywood High School
1521 Highland Ave.
Hollywood 28
- Reinertson, Ada M.**
David Starr Jordan High School
Atlantic Ave. and 65th Street
Long Beach 5
- Reinsch, Frank H.**
University of California
405 Hilgard Ave.
Los Angeles 24
- Rivas, Eva**
El Camino College
Crenshaw and Redondo Beach
Blvds.
- Roalfe, Margaret**
Fairfax High School
7850 Melrose Ave.
Los Angeles 46
- Robinson, Eva**
Woodrow Wilson High School
Adult Department
10th and Ximeno
Long Beach 4
- Robinson, Vern W.**
University of California
405 Hilgard Ave.
Los Angeles 24
- Rodriguez, Ruth F.**
Santa Ana Senior High School
Santa Ana
- Rogers, Bernice**
Monrovia-Arcadia-Duarte High
School
Monrovia
- Rosenfield, Selma**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Rystrom, Ruth**
Wilson Junior High School
300 S. Madre Ave.
Pasadena 8
- Saelid, Mildred**
John Marshall Junior High
900 N. Allen Ave.
Pasadena 7
- Sauer, Elmer E.**
Pasadena City College
Pasadena 4
- Schafer, Adelaide**
Bakersfield Junior College
Bakersfield
- Schimansky, Helene**
University of Calif. Library
405 Hilgard Ave.
Los Angeles 24

- Schueck, Karl**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Schulz, Alice**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Schulz, Edith**
University of California
Los Angeles 24
- Schulze, Gerda**
Riverside Polytechnic High
Riverside
- Schurman, Ena T.**
Narbonne High School
25425 Walnut Street
Route 1, Box 54
Lomita
- Scott, A.**
Woodrow Wilson High School
Long Beach 4
- Scott, Donald H.**
Long Beach City College
4901 East Carson Blvd.
Long Beach 8
- Seps, Selma**
University High School
11800 Texas Ave.
Los Angeles 25
- Serrano, Antonio**
Occidental College
1600 Campus Road
Los Angeles 41
- Shadforth, Harriett**
Brea-Olinda Union High School
Brea
- Sherer, Marietta**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Silver, A. Morgan**
Alexander Hamilton High
School
2955 Robertson Blvd.
Los Angeles 34
- Sintes, Antonia**
George Washington High School
10860 S. Denker Ave.
Los Angeles 44
- Smith, Barbara E.**
Francis Polytechnic High School
400 W. Washington Blvd.
Los Angeles 15
- Smith, George B.**
Andrew Jackson High School
Los Angeles
- Snyder, Elizabeth**
Huntington Park High School
6020 Miles Ave.
Huntington Park
- Sobel, Eli**
University of California
405 Hilgard Ave.
Los Angeles 24
- Spadea, Angela**
University of So. Calif.
University Park
Los Angeles 7
- Spiegel, Irving**
University of California
405 Hilgard Ave.
Los Angeles 24
- Squires, Adah**
Eliot Junior High School
Altadena
- Steinauer, Elizabeth V.**
Westchester Junior Union High
School
8034 Emerson Ave.
Los Angeles 45
- Steward, Ethel B.**
Alhambra High School
Alhambra
- Stone, Floyd M.**
Pomona High School
Pomona
- Strem, George C.**
Chico State College
Chico
- Swart, Esther Coleman**
Woodrow Wilson High School
2839 Eastern Ave.
Los Angeles 32
- Swetzy, Emma**
Los Angeles High School
4600 Olympic Blvd.
Los Angeles 6
- Taber, Anna Bell**
Polytechnic High School
16th and Atlantic
Long Beach 13
- Taylor, Ethel**
Occidental College
1600 Campus Road
Los Angeles 41
- Templin, E. H.**
University of California
405 Hilgard Ave.
Los Angeles 24
- Thompson, Lois M.**
Polytechnic High School
Long Beach 6
- Tirado, Miguel**
Los Angeles City College
855 No. Vermont Ave.
Los Angeles 27
- Toledo, James**
Colton Union High School
Colton
- Townsend, Stanley R.**
University of So. Calif.
University Park
Los Angeles 7

LIST OF MEMBERS

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- Trosper, Vernette**
Bell Gardens Senior High School
Bell Gardens
- Tryhall, Ann**
Santa Ana Senior High School
Santa Ana
- Tucker, Wm. H.**
Susan M. Dorsey High School
3537 Farmdale Ave.
Los Angeles 16
- Turner, Dorcas**
Fullerton Union High School
Fullerton
- Varnum, Margaret**
Valencia High School
Placentia
- Vegher, Barbara**
San Pedro High School
San Pedro
- Verrees, May**
Huntington Park High School
6020 Miles Ave.
Huntington Park
- Vigoreux, Fanny**
Pasadena Junior College
1570 E. Colorado Ave.
Pasadena 4
- Vilaubi, Consuelo**
East Los Angeles Junior College
5357 Brooklyn Ave.
Los Angeles 22
- Von Blocker, Ruth**
Manual Arts High School
4131 S. Vermont
Los Angeles 37
- Vredenburgh, C. W.**
Long Beach City College
4901 E. Carson Blvd.
Long Beach 8
- Waddingham, Gladys**
Inglewood High School
Inglewood
- Ward, Bertha H.**
Claremont Men's College
Claremont
- Warner, Ruth J.**
Laguna Beach High School
Laguna Beach
- Wayne, Robert D.**
University of California
405 Hilgard Ave.
Los Angeles 24
- Webster, Dorothy**
North Hollywood Junior High
4525 N. Irvine
North Hollywood
- Weightman, Matthew**
Burroughs High School
China Lake
- Weldon, Evelyn**
Widney High School
1937 S. Grand Ave.
Los Angeles 7
- Wells, John K.**
East Los Angeles Junior College
5357 E. Brooklyn Ave.
Los Angeles 22
- Wiebe, Herman H.**
Glendale College
1500 N. Verdugo Road
Glendale 8
- Wiley, Arthur S.**
Pasadena City College
1570 E. Colorado
Pasadena 4
- Wiley, Josephine**
Bakersfield High School
Bakersfield
- Williamson, Evelina**
San Fernando High School
San Fernando
- Wilson, Edgar M.**
D. C. Heath and Co.
182 Second Street
San Francisco 5
- Wilson, Russell E.**
Hollywood High School
1521 N. Highland Ave.
Hollywood 28
- Wood, Norma Curtis**
La Verne College
La Verne
- Yeaton, Helen**
Roosevelt High School
450 S. Fickett
Los Angeles 33
- Brother V. Julius**
Cathedral High School
1263 Bishops Road
Los Angeles 12
- Sister Maria Luisa**
Immaculate Heart High School
5515 Franklin Ave.
Los Angeles 28
- Sister Eloise Therese**
Mount St. Mary's College
12001 Chalon Road
Los Angeles 24

Submitted by

*Ruth F. Rodriguez**Chairman, Membership Committee**Santa Ana High School*

Reviews

WILLIAM S. HENDRIX and WALTER MEIDEN, *Beginning French: A Cultural Approach*. Revised Edition. Cambridge, Mass.: Houghton-Mifflin Co., 1948. Cloth. Maps. Illustrated. xv-xxvii, 489 pp. Price \$3.25.

Considerable time and thought have been expended on this book in order to make the study of French seem interesting and vital to the beginning student. There are twenty maps and fifty superb photographs which illustrate passages in the lessons. Eleven of the best known French songs have been included for classroom use. The reading selections which introduce each lesson are varied, lively, and clearly expressed; information is given on the geography of France, on her history from the Seventeenth Century through the Liberation, her political system (including post-war changes), the salient aspects of everyday French life, Paris and the provinces.

There are sixty lessons and ten reviews, the latter appearing after each tenth lesson. Grammatical material is so arranged that the essential points are covered in the first fifty lessons, while lessons 51-60 offer a rapid review. The gradual introduction of verb tenses conforms to recognized practice. Each lesson contains a questionnaire based on the reading material and several exercises of the "passive" type (e.g., blanks to be filled in, choice of the correct form to complete a sentence). English-to-French exercises do not appear in the lessons proper, but are relegated, together with vocabulary lists, to special supplementary chapters which are placed immediately after each review lesson. All grammatical explanations are handled in a section in the back, and each lesson contains a list of references to appropriate portions of this appendix.

There can be no quarrel with the numerous cultural elements introduced by the authors into their work. The old-fashioned grammar, with its theoretical grammatical presentation, its reliance on straight memory work, and its jejune narrative material, is in almost universal discredit. However, this book would seem to be an example of the present tendency to go to the other extreme, to trust in the student's ability to "absorb" the complexities of a foreign tongue. As the student reads in his own language, say the authors in their "Introduction to the Teacher," so should he read in French, understanding directly without conscious thought of grammar or vocabulary. Granted that such a desirable result, as to reading, can be accomplished by the method used in this book, it would still seem doubtful whether self-expression in a foreign language, i.e., writing and speaking, can be so attained, and consequently, whether the authors should address their text to all types of classes, as they do, rather than to reading classes only.

Furthermore, the complication of the teaching apparatus (there are ten pages of instructions to the teacher), the system of cross-indexing grammatical references, the quantities of footnotes, and above all the extremely abstract presentation of grammar in the appendix make for confusion: the beginning student might well have difficulty in mastering this method.

Alvin Eustis

University of California, Berkeley

JOSEPH W. BARLOW, *Exercises and Review Tests for Basic Oral Spanish*. New York: Appleton-Century-Crofts, Inc., 1949. Paper. i., 69 pp. Price \$1.20.

On detachable leaves, twenty-four exercises and eight review tests, correlated with the author's *Basic Oral Spanish*, are given. This material may be used to supplement the exercises in the text, to review, or to accompany the first reader. A short reference vocabulary and a few lists of common words and phrases appear in the final pages. In addition, some of the exercises include specialized lists of words. Completion, substitution, and translation exercises are used. In some units model sentences or brief explanations, as in the case of the subjunctive and *para* vs. *por*, furnish handy guides for the student. References to sections in the basic text give further aid.

Like the basic text, the emphasis is largely on the fundamentals of grammar. It is difficult to devise written exercises to drill and develop oral fluency. The inclusion of a few brief narratives, anecdotes, or dialogues, employing the constructions and usages being drilled, might be useful for dictation and for asking and answering questions. Of course if the exercises are used in connection with a reader, such material is not needed in the exercise booklet.

Beryl J. M. McManus

University of California, Los Angeles

JEAN-PAUL SARTRE, *What is Literature?* New York: Philosophical Library, 1949. Cloth. 297 pp. Price \$4.75.

This volume makes available to English readers Sartre's most important literary essay. Originally contained in the second volume of Sartre's *Situations*, it is here published separately as a single volume. The translation, by Bernard Frechtman, reads easily and is more than adequate.

In no literary essay in recent times is the situation of the writer, living and creating in a bourgeois society, more significantly depicted than in this essay by Sartre. It cannot be recommended too highly. Here the essential doctrines of Existentialism occur in a readily available form, free of excessively technical language. The essay itself is a brilliant analysis of modern life as seen by Sartre. The scope of the book goes infinitely beyond the title, dealing sensitively and acutely with the theme of artistic creation in a social system which requires the artist to earn a living.

There are four parts to the book: "What is Writing?" "Why Write?" "For Whom does one Write?" "Situation of the Writer in 1947."

In the section "What is Writing?" Sartre discusses the nature of prose and poetry. "For the poet, language is a structure of the external world . . . the prose-writer is a man who has chosen a certain method of secondary action which we may call action by disclosure." The poet is a man who speaks, as Valéry puts it, a language within a language. The prose-writer is presented by Sartre as essentially engaged in the fabric of life, choosing words not for themselves, but as a means of saying something. "In prose the aesthetic pleasure is pure only if it is thrown into the bargain."

"Why Write?" opposes any absolute concept of art, art for art's sake,

communication as such or delivery of a message. For Sartre, the writer writes in order to address himself to the freedom of his reader. We see here the basic importance of such a concept for Existentialism. Why is it necessary for the writer to address himself to the freedom of his reader? Because this freedom is necessary in order to make his book exist. Without it the book is not complete. It does not have an objective existence, but only an existence "in situation." The book is the writer's project, his act of commitment as a free man.

The author's public forms the subject of the following chapter. Through an analysis of the situation of the writer in the Seventeenth, Eighteenth, and Nineteenth Centuries, Sartre demonstrates his thesis of the constant interdependence of author and public. He shows that the different conditions which prevailed at different periods of history were the result of very definite concepts of the writer's role. In short, that the writer today and the writer of the Nineteenth Century are very different men. There is the professional writer of the Seventeenth Century; the pure writer of the Eighteenth; the prophet-writer, the writer of bad faith, the withdrawn writer of the Nineteenth. These considerations lead him to his final chapter, the only one of real import to a writer of the Twentieth Century: "Situation of the Writer in 1947."

This last section of Sartre's essay deals in reality with the situation of the writer throughout the Twentieth Century. There is, before 1918, alibi-literature, literature produced at a time when according to Sartre it was impossible, really, to be a writer. From 1918 to 1930, there is the literature of negation, so well illustrated by the Surrealists. A change came after 1930. The writer, living in an "age of reason" of his own, creating a literature of peace, found the world moving towards war. The first step in a new literature of freedom was achieved. In this recent shift of society, the fortunes of the literary man were becoming linked with the fortunes of the proletariat. But how is the proletariat to be reached? There is no way except through the Communist party and no writer can survive the Communist party. The writer in 1947 is a writer in search of a public that eludes him. What is to be done? The writer must continue his search, knowing that he may be unsuccessful and knowing also "that the world can very well do without literature."

O. F. Pucciani

University of California, Los Angeles

MAXIM NEWMARK (Editor). *Twentieth Century Modern Language Teaching*. New York: Philosophical Library, 1948. Cloth. xxii, 723 pp. Price \$7.50

A quick glance at the title of this valuable book is somewhat misleading. It is not another textbook in methodology intended to replace the standard Cole-Tharp, *Modern Foreign Languages and their Teaching* and the older volume by Handschin. Realizing that the teaching of modern languages in the last thirty years has been a veritable arena of conflicting and volatile theory, practice, objectives, trends, etc., the editor of this volume has conceived the fertile idea of compiling a sort of anthology of the most significant studies and articles in the field and grouping them together under a dozen logical headings. He has done a wonderfully objective job in collecting and confronting varied, often opposing

points of view, as well as interspersing a good deal of useful factual material. Any teacher of languages should have this book for reference and professional reading or, if the price seems forbidding, he should at least see that his school library has a copy.

John T. Reid

University of California, Los Angeles

Goethe's Autobiography, Poetry and Truth from My Own Life, translated by R. O. Moon. Washington, D.C.: Public Affairs Press, 1949. 700 pp. \$5.00

Hitherto *Dichtung und Wahrheit* has been available in English almost exclusively in the 1847 translation by John Oxenford which has been reprinted from time to time. When the Moon translation was announced, the present reviewer had high hopes that here at last we should have a readable English version without the excessive literalness and fusty Victorian vocabulary of Oxenford. One's disillusionment begins, however, as one reads in Moon's preface that he has not hesitated to avail himself of the work of his predecessor. How slight his hesitation has been becomes evident wherever one chooses to make the comparison. Take, for example, the sentence (Book VIII) in which Goethe describes his state of mind on returning to Leipzig after the secret and ecstatic pilgrimage to masterpieces of art in Dresden inspired by his reading of Lessing's *Laokoon*: "Das gewöhnliche Leben ergriff mich wieder, und ich fühlte mich zuletzt ganz behaglich, wenn ein freundschaftlicher Umgang. Zunahme an Kenntnissen, die mir gemäss waren, und eine gewisse Uebung der Hand mich auf eine weniger bedeutende, aber meinen Kräften mehr proportionierte Weise beschäftigten." Oxenford: "Ordinary life carried me away again; and I at last felt myself quite comfortable when a friendly intercourse, improvement in branches of knowledge which were suitable for me, and a certain practice of the hand, engaged me in a manner less important, but more in accordance with my strength." Moon, p. 282: "Ordinary life took hold of me again, and I at last felt myself quite comfortable when a friendly intercourse, increase in branches of knowledge which were suitable to me, and a certain practice of the hand occupied me in a manner less important but more in accordance with my powers." Here, typically, one observes that Oxenford's close adherence to the structure of the German sentence has been retained by Moon. Changes are limited to the substitution of individual words, not invariably for the better: Moon's more literal translation of *Zunahme*, for example, introduces a new inaccuracy where Oxenford is already slightly inaccurate. To convey to the English reader even a hint of the charm of Goethe's narrative requires a more effective recognition of the differing structure of German and English prose than is evident here. A translation of *Dichtung und Wahrheit* that will win friends for Goethe must be a labor of very great love; the cost in time and pains will be incommensurate with the returns from a commercial venture.

C. W. Hagge

University of California, Los Angeles

G. A. ZNAMENSKY, *Conversational Russian*. Boston: Ginn and Company, 1948.
Cloth. Illustrated, xvi, 299 pp. price \$4.00.

Whoever wishes to teach or to study a foreign language such as French, German, Italian or Spanish has at his disposal a vast selection of excellent textbooks. Unfortunately, such is not the case in the field of the study of the Russian language. It is a well-known fact that interest in Russia, its language as well as its culture, is increasing, and colleges show rising enrollments in Russian language courses. But in spite of the need for them, Russian grammars are few, and those we have for the most part, are inadequate. The Russian textbooks for American students are usually written by either people of foreign birth or by Russians untrained in methodology. The appearance, therefor, of a new Russian manual is always eagerly welcomed by the teachers, who hope for an improved text.

Does Znamensky's *Conversational Russian* fulfill their expectations? From the point of view of a conversational approach, this text distinguishes itself from its predecessors by a choice of interesting material. The elementary chapters deal with practical aspects of the student's life; and later increasing difficulty of vocabulary through accurate accounts of certain periods of Russian civilization offers the student, in addition to the knowledge of the language, some useful information of a cultural nature.

It is regrettable that this material is so brief that it barely suffices for a semester's work. Much space is devoted to illustrations, most of which reproduce copies of well-known Russian paintings. This is apparently the reason for the immoderately high price of the book, which makes it inaccessible to many students.

Concerning the treatment of grammar proper, the author reveals the same lack of training in the special methodology essential to the teaching of Russian to foreigners that native teachers usually show, accustomed as they may be to explaining the Russian grammar rules to Russian children. This serious defect in methodology for teaching Russian was analyzed and corrected by Professor Paul Boyer, director of the School of Living Oriental Languages at the University of Paris, who taught teachers how to present the Russian language from the angle of a foreigner. The Boyer method clarifies and dispels apparent grammatical irregularities by coordinating the syntax into coherent and concise form. It renders a tremendous service of simplicity by abolishing innumerable exceptions through use of his phonetic laws.

Several American professors, recognizing the intrinsic worth of Boyer's method, took his three-year course in Paris and applied it later in American universities. The head of the Russian Department at the University of Chicago, the late Samuel Harper, edited for his students the English translation of Boyer's Manual. Unfortunately, this textbook, of inestimable value to the student of the Russian language, is now unavailable, since it is out of print.

Eufrosina Dvoichenko-Markov

University of California, Los Angeles

EDOUARD BOURBOUSSON. *Les Ecrivains de la liberté*. Boston: D. C. Heath and Co., 1949. Cloth. xxx, pp. 316 pp.

This text, which presents selections from works "nées de la guerre ou des suites de la guerre," (VII) differs from preceding collections of similar type in that it does not attempt to describe the French Resistance as such, but only to present the "vrai visage" of France under the Occupation. This is to say that the selections (none of which is from newspaper or magazine sources—Professor Bourbousson says he called only on works which "font époque") consist in the main of more or less extended discussions of the philosophical and psychological problems of human liberty; it is true that some of these discussions are couched in fictional form. The book, then, contains no stories of the Maquis, no adventure tales, no accounts of escapes, torture, assassinations and so on. Nor does it have any clearly-marked political character, its authors being selected from all milieux and representing all nuances; various age groups are likewise represented.

Professor Bourbousson's introduction is expert, though perhaps a bit too uncritically admiring; it offers an excellent short sketch of the literary aspects of the Resistance and a good discussion of the principal authors who provided the movement with its ideology. The last portion of the introduction, however, which consists of brief sketches of the work of the authors represented in the text, might better have been broken up into fragments and incorporated into the short prefaces which precede each selection.

The selections themselves are drawn from thirteen authors. Arranged alphabetically by name of author, they include some pages from George Adam's novel, *L'Epée dans les reins*; selections from Gabriel Audisio's *Feuilles de Fresnes*; Claude Aveline's *Mesure à cinq temps* (written especially for presentation here); part of Jean-Jacques Bernard's *Le Camp de la mort lente*; nine poems from Jean Cassou's *Trente-trois Sonnets composés au secret*; a chapter from *Déroute* by Jacques Debù-Bridel; a half-dozen pages from Duhamel's *Chroniques*, an excerpt from Luc Estang's *Le Passage du Seigneur*; a brief selection from Mauriac's *Le Cahier noir*; pages from Jean Schlumberger's *Nouveaux Jalons* (which, incidentally, seem to have little to do with the theme of the book); portions of three chapters of Andrée Sikorska's *Une Auberge en zone libre*; a short story by Edith Thomas, *L'Etoile jaune*, and a fine chapter from Vercors' *La Marche à l'étoile*. The quality ranges from excellent (as in the selections from Bernard, Estang and Vercors) to downright mediocre (in the pages by Mlles Sikorska and Thomas). The principal objection to the text is the usual one brought against anthologies, that the selections are simply too scattered and disconnected to produce either much emotional shock or intellectual satisfaction; this fault is glaringly evident in the pages chosen from Adam's novel: these unfortunately come first in the book, because of its alphabetical arrangement, and form a very weak opening indeed. In the selections themselves there is a certain monotony of tone, too great an emphasis on the analysis of the soul-states of highly complex intellectuals, too little movement and action for maximum classroom enjoyment. American students might understandably rebel at the overdose of chauvinism the book contains and might reasonably object to the almost complete lack of self-criticism or selfblame on the part of the authors.

From the point of view of technical presentation, the book is excellent; the

type-face is clear, the pages well-arranged, the vocabulary highly adequate, although not all the definitions seem to be above criticism (Cambronne did not say what he is made to say on p. 234). A few explanatory notes at the bottom of the page might not have been amiss, for the vocabulary is not a satisfactory resting-place for long and complicated idiomatic expressions. On the other hand, the bibliographies given for each author seem very complete and most useful. We are not told the level for which the text is designed, but it may be assumed that it is intended for third or fourth-semester work at the college level. On the whole Professor Bourbousson has done his work well and his book should represent a useful addition to the contemporary material available for class reading and discussion.

Robert J. Niess

University of Michigan

AGNES HOUGHTON BOSS and GEORGE PAUL BORGLUM, *Révision de Grammaire Française*. New York: Harper and Bros., 1949. Cloth. Price \$2.25.

This text embodies a praiseworthy effort to devise a new review grammar. The grammatical explanations are entirely in French; and the authors have attempted to rethink the basic structure of their presentation. The verb is the exclusive subject of almost the first half of the book; and some of the approach is new, particularly the treatment of the subjunctive. We find the usual claims that only essentials are covered, that little has been taken for granted on the part of the student and that there are abundant examples. I should like to be able to report favorably on the results of so conscientious an effort.

But, laying aside any doubts about the use of French for grammatical explanation, I must still raise many queries. Thus, was it proper not to include review material in the exercises as the book progresses or to relegate idioms and *faux amis* to a separate section which has no exercise? To be sure, the instructor may invent his own—but he has his students purchase a text to avoid this nuisance. No vocabulary has been provided: high frequency words alone are used in the exercises. The authors make much of the "peculiar type of whimsy which has crept in" here. But the student who is asked to translate into French "I perceive she has made a mistake" (page 25) might well observe that, since he never intended to say anything like that anyway, there was little point in his learning French in order to do so. It is unfortunate that, often, the sentences are stiff and formalized, unrelated either to normal speech and writing or to the vast available fund of French cultural material. A further problem of drill and practice arises from the basic order of the book, holding back everything unrelated to the verb till the second half, for instance the crucial review of interrogative, demonstrative and relative pronouns. Many of the elements of the second half are of far more frequent occurrence than are some in the first half. No sentence can exist without a verb; but many sentences do exist without some aspects of the verb, which might perhaps have been left to later in the book.

While I would commend the treatment of the subjunctive to the attention of instructors, I must still raise objections to many other elements of the presentations. Thus, are the authors wise in stating so frequently that the Im-

perfect is a tense of description? The student may readily misunderstand the sense in which this is taken. After all, one can describe what took place! The treatment of the gerundive (page 13) unwisely assumes that the student knows what it is. Finally, I regret to see the hallowed American-French explanation (page 11) that the *Passé antérieur* is used instead of the *Plus-que-parfait* after certain conjunctions (unspecified!), thus carefully ignoring the existence of the *Passé surcomposé* and misleading the student as to the real sense of clauses like "Quand il avait+Past participle . . ." [Whenever he had . . .]. In sum, while I admire the aims of the authors, I feel that this book is ill-suited to carrying them out.

B. F. Bart

Pomona College

HAZEL JANE BULLOCK, *Grammaire Française Méthode Orale*. New York:
Appleton-Century-Crofts, 1949. 299 pp. Cloth. Price

The purpose of Professor Bullock's book is to combine oral practice in French with a systematic review of the essentials of French grammar. It is designed for intermediate classes and employs French throughout in all explanations and in the statement of all rules. A page and a half of *Nomenclature Grammaticale* has wisely been included to establish the terminology used. Such a list also serves unintentionally as a reminder of the principles of grammatical analysis of which most of our students these days are increasingly ignorant. The idea of presenting the grammar entirely in French is a laudable one provided that too much class time is not taken up with detailed explanation and that attention is focused rather upon the imitation of numerous examples of correct usage. The skillful teacher will of course see to that.

This book is admirable in its completeness, clarity of statement and example, and its variety of practical exercises. It is a good example of the sort of complete review one can prepare if his publishers do not limit him in length and scope. There is an excellent treatment of pronunciation at the outset with illustrative drill sentences which are pleasantly reminiscent of the *Institut de phonétique* of the Sorbonne and a preliminary lesson for getting acquainted with the class which is most useful. Most teachers of conversation employ this approach, but it is convenient to have such material printed in the text. The grammar review begins with the verb, a very wise choice. Each lesson contains a statement of principles, a word study, a verb drill, a variety of conversational exercises, and English sentences for translation. The type of exercises offered reveals a knowledge of students' weaknesses and needs such as is born of years of experience in teaching. The illustrative examples serve both to demonstrate usage and to contribute to it. The exercises of later lessons tend to review the material of earlier ones so that the student is constantly using familiar material along with the new (cf. Lesson X, p. 80, and its use of the verbs of Lessons I and II). There are twenty-nine lessons in addition to the *leçon préliminaire*. The subject matter of the lessons is well chosen and related to everyday life: the classroom, the home, health and illness, the farm, preparation for travel, Paris, etc. An interesting feature of the last few lessons is the introduction of significant facts

regarding the history of France and the French language. The vocabulary, while not based on specific frequency lists, is essentially useful and practical. An Appendix contains irregular verbs, observations on the use of the tenses including the *passé surcomposé*, plurals of proper and compound nouns, and a table of relative and interrogative pronouns.

Professor Bullock's book has been very carefully prepared. The only typographical errors noted were the omission of *que* (p. 68, III.3), a question mark for a period (p. 72, 1.3), a superfluous comma (p.154, line 3), and the omission of part of line 11, p.159, in my copy. If *bureau des postes* (p.92) is not entirely wrong, it is at least *démodé*; and while some French people do say *les cheveux rouges* (p.167,II.6), this must have been a slip for *roux* which is in the vocabulary (p.276).

Karl G. Bottke

University of Wisconsin

H. H. WOLLENBERG, *Fifty Years of German Film*. London: The Falson Press Ltd., 1948. 48 pp. Price 12s 6d.

In addition to Siegfried Kracauer's "psychological history of the German film," *From Caligari to Hitler*, we now have a record of film production in Germany from its earliest beginnings to the present post-war period. The volume is introduced by the film authority, Roger Manvell, who is General Editor of the National Cinema Series in which it appears. *Twenty Years of British Film* by Michael Balcon, Ernest Lindgren, Forsyth Hardy, and Roger Manvell; and *Soviet Film* by Thorold Dickinson and Catherine de la Roche.

The well illustrated text embraces five stages of the German film industry, through the rise, decline, and survival of the Reich itself. From Oskar Messter's first news-reels (such as *The Kaiser's Visit to Stettin*) in 1897, Asta Nielsen's sensational successes shortly before 1914 and Paul Wegener's and Ernst Lubitsch's art films afterward, Dr. Wollenberg guides the reader through the world-famous creations of the Weimar Republic—from *Madame Dubarry* to *The Blue Angel*—into the labyrinth of Dr. Goebbels' *Filmkammer*, responsible eventually for such notorious documentaries as *Baptism of Fire* and *Victory in the West*. With regard to the timid activities of the present German studios producing under the auspices of the Allied Occupation Forces, the author expresses hope that the cinema in Germany, recognized by the Nazis as "the most effective weapon to be used in the disintegration of all spiritual values . . .," may become now "a weapon to aid moral revaluation in Germany." This hope is based, not too solidly, on the recent productions of DEFA (the post-war reorganization of the old UFA)—*The Murderers Are Amongst Us*, 1946; *Free Land*, 1946; *Wozzeck*, 1947; and *Marriage Under the Shadow* (*Ehe im Schatten*), 1947.

As a whole, Wollenberg's historical essay is distinguished by scholarly thoroughness of research and laudable objectivity. Dealing with the "Three main factors, discernible in its development, commercial-industrial tendencies, artistic and political influences," the author gives concrete production figures on

the German film set-up. The interspersed statistics help to make the small volume a valuable handbook of motion pictures in one of the key countries in their history. Indeed, it induces us to look forward eagerly to the forthcoming volumes "on the various national cinemas," which Mr. Manvell reports in progress.

William W. Melnitz

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Humanistic Scholarship in the South. Chapel Hill: University of North Carolina Press, 1948. Paper or cloth. xx, 165 pp. Price \$1.50 (Paper), \$2.00 (Cloth). (Bulletin No. 1, October 1948, Southern Humanities Conference, affiliated with the American Council of Learned Societies.)

The Southern Humanities Conference is formed of some ten societies whose range is from the Atlantic to the eastern border of New Mexico south of the Mason and Dixon Line, and whose corporate object is said to be "the advancement in the South of teaching and research in the humanities, and the maintenance and strengthening of relations among Southern societies devoted to such purposes." It is thoroughly appropriate that the first *Bulletin* should be a survey of humanistic work actually in progress throughout the broad zone covered by the Conference.

The present issue comprises books, monographs, long articles and active dissertations. These are listed first under the names of authors, and again by "disciplines", which range from anthropology through history to philosophy and literature. Although one might feel captiously that a study of the United States' use of air weapons in World War I, or another on state banking in Arkansas, have only a dubious right in this galley, yet such instances are few; the whole volume presents an impressive view of the range of humanistic studies under pursuit. History is strongly represented, with a natural but not undue interest in personalities and problems of the South; literature runs from early Hellenic to the present day in half a dozen languages.

As the editors hope, this volume—a labor of love well-printed and attractive in form—should open to Southern scholars a realization of what their confrères are doing, and should thereby heighten their sense of comradeship; while it should also serve to guide scholars of other areas to fruitful correspondence with the contributors, and to recognition of the importance of humanistic work being done in the South. Readers of the *Forum*, whose function is not alien to that of the *Bulletin*, should give a hearty welcome to the new member from Chapel Hill.

Robert V. Merrill

University of California, Los Angeles

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